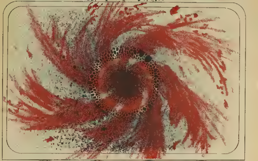
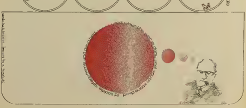
it

WE ARE THE PEOPLE OUR PARENTS WARNED US AGAINST

No.55, April 25–May 8, 1960




and when the war is done and youth stone dead I'd toddle safely home and die in bed
words by s.sassoon images by a. turnbull

IT/55 April 25 - May 8 1969
IT is published fortnightly by
KNULLAR (Publishing, Printing & Promotions) Ltd
Copyright © 1969 (UPS member)
27 Endell St. London WC2
Telephone Editorial 01 836 3727
Distribution 836 3728

*IT got badges still 1/6 plus s.a.e.
Annual subscriptions (26 issues)
U.K. & Eire £2 10s.
Elsewhere £3 10s.
Air Mail £4 10s.

DEADLINES FOR NEXT ISSUE
FIRST POST – following days
Advertising Thursday May 1st
Small Ads Thursday May 1st
What's Happening Thursday May 1st
Editorial Copy Saturday May 3rd

RETAIL OUTLETS FOR INNER LONDON VAN DISTRIBUTION, RING 836 3728

PERSONALITY CULT

[illegible]

DOPE NEWS DOPE NEWS DOPE NEWS DOPE

PEACE breaks out in London! An [illegible] able reporter informs us of the arrival of a new kinda dope from overseas – it is called 'Peace', is apparently naturally derived from lettuce and comes in tablet form.

Its formula and source of origin are known, but the [illegible] [illegible] physical sensations and [illegible] [illegible]

[illegible]

The presumed cost is [illegible] [illegible]

CHEMICAL WARFARE [illegible] [illegible] [illegible] age with LSD. They [illegible]

DR. EUGENE SCHOENFELD the big West Coast doctor [illegible] under the headline "US AGENTS IN DRUG SCANDAL" and writes in a recent issue of CONNECTIONS

Seems that Attorney-General Ramsey Clark announced that 32 federal narcotics agents had [illegible] investigation [illegible] The investigation, which started in August 1967 revealed [illegible] office of the Bureau of Narcotics. Agents used and sold confiscated drugs, including heroin, were engaged in the illegal purchase and sale [illegible] been used for paying off informants.

I showed this newspaper copy to Tim Leary [illegible] [illegible] [illegible] US Agency [illegible]

QUESTION: What do you think of this story [illegible]

ANSWER: Hahahahahahahahahahaha!

THE CIA has discovered that, in many areas of the world, [illegible] [illegible] value even after many dilutions.

Since [illegible] 1947 the Intelligence services of [illegible] [illegible] North Africa and Asia.

The US Intelligence agencies were [illegible] [illegible] Algeria and Morocco. They were all [illegible]

Since the French Government opposed this, the CIA [illegible] North Africa. They [illegible] [illegible] Turkey [illegible] [illegible] and there were no civilians allowed in the area.

Also in the area was a [illegible] refinery [illegible] [illegible] Algeria and Morocco [illegible]

These facts were brought to the attention of the [illegible] in 1962 [illegible] Indo-China. The [illegible] [illegible] Thailand. [illegible]

[illegible] Vietnamese.

[illegible]

(Courtesy Private Eye)

EVENING STANDARD Tuesday April [illegible] [illegible] MARSEILLE [illegible] DRANCOURT-GRASMAN [illegible] SHAPE (NATO) headquarters.

[illegible]

[illegible] CUT WORD AND IMAGE LINES [illegible] [illegible] News.

POSTAL POT [illegible] people [illegible] New York [illegible] Happy Valentine's Day! You are one of 10,000 lucky persons [illegible] FACTS Marijuana has been used for over 5000 years throughout the world. Scientific research at the University of Michigan and Boston University [illegible] Marijuana is much less dangerous than [illegible] Therapeutics.

And the letter continues with the suggestion [illegible]

Comment [illegible] Abbie Hoffman of the Yippies: [illegible]

FLUCKS...

THE LIVING THEATRE are expected in London at the beginning of June when they will be playing for about a month at the Roundhouse, Chalk Farm. They recently arrived in Paris from New York and are currently on a tour of the Maisons de Culture in France. More details in later issues.

MANCHESTER'S underground magazine UNIVERSAL has now changed its name to GRASS [illegible] [illegible]

OPUS NEWS SERVICE is a team of young photo journalists who are concerned with [illegible] New Age activities. They will [illegible] and the straight press. They need [illegible] [illegible] Phone [illegible]

APTUS [illegible] years in India, [illegible] German [illegible] Indian Psychology [illegible] Yoga [illegible] Sri Aurobindo [illegible] A suitable meeting place is required.

If you are interested contact [illegible] [illegible] London W7 Tel. [illegible]

Free with the next issue of IT – a 16-page illustrated pamphlet entitled HOW TO ENJOY REALITY by Simon Vinkenoog and Jean Paul Vroom. Distribute it to parents, teachers, probation officers, psychiatrists – they need to learn this.

BRIEF POEM

Oh please do not touch me
Oh please do not touch
Oh please do not
Oh please do
Oh please
Oh
D

Stephen Morris

RELEASE has the Directory of Summer Jobs 1969 with 50,000 vacancies in the UK and abroad. Hotels, teaching, voluntary, sports instruction, farm [illegible] offices, fruit picking, holiday camps, sailing, archaeological digs, [illegible] social work etc etc. There are special sections on [illegible] [illegible] for travel by air, sea and rail. For further information call in the Release Office 50a Princedale Rd London W11 229 7753 (office hours)

[illegible]

The programme [illegible] Hugh Oliver [illegible] Theatre Co. [illegible] Pop [illegible] Williams, [illegible]

I BANK HAVE [illegible] [illegible] Chatham [illegible]

On Saturday 21 June [illegible] UPDAY [illegible] Rochester and Chatham.

[illegible] Contemporary Arts [illegible] Arts Lab.

I am sure [illegible] UPDAY [illegible] away with offers and suggestions.

WE HAVE [illegible] [illegible] [illegible] [illegible] to write.

THE RELEASE REPORT ON DRUG OFFENDERS AND THE LAW by Caroline Coon & Rufus Harris (Sphere paperback 5/-) [illegible] [illegible] the police, courts, prisons and probation officers.

As such it is also a [illegible] the growth of ignorance, and lack of concern and understanding [illegible] values.

[illegible] 20th century [illegible] of freedom.

This book has already been described as [illegible] [illegible] attitudes.

There are chapters on arrest procedures, legal representation, sentencing and treatment, and society and drugs, in the first part of the book. Part Two is devoted to letters of offenders, interviews, case histories and statistics. There is also a bibliography and an afterword by Michael Schofield, a member of the Government Advisory Committee on Drug Dependence. [illegible]

Inspector J Lee

THE REVOLT AGAINST BANALITY

WHATEVER the more gentle-[illegible] of 12 readers may be-lieve, the present political situ-[illegible] bears out with [illegible] accuracy [illegible] dictum that this would be the century of wars and revolutions. And not only in the third world.

In Europe the capitalist societies and their State Socialist counterparts have not [illegible] managed that [illegible] degree of [illegible] [illegible] the [illegible] state [illegible] which [illegible] to shake off not only the [illegible] of [illegible] war (Algeria, [illegible]) colonial [illegible] while the spectre of [illegible] goes hand in hand with the spectre of [illegible] in the third world (China, Vietnam, Cuba, the war of liberation), [illegible] has found renewed energy recently WITHIN the western societies.

Modern capitalism is producing new revolutionary forces in Italy, France, Britain, the problem of revolution has [illegible] the struggles against the banalities of everyday life. On one side the [illegible] of technology and [illegible] production, on the other a dissatisfaction which can only grow more profound. (Strasbourg Situationists)

A coherent revolutionary alternative must be found within these affluent soci-eties, but however urgent the dissatisfact-ion felt [illegible] Labour/Conservative politics the commodity economy and the rest of it, all is futile and will be recuperated, so long as it is based on naive illusions [illegible] the world situation, especially the "Third World" situation.

On Sunday April 13 at the Round-house, Chalk Farm, there was a confer-ence on the third world and its problems, entitled POVERTY IS VIOLENCE organised by the [illegible] on Group. Speakers included Malcolm Caldwell, John Gerassi, Felix Greene, and representatives of liberation movements in Asia and Africa. The failure of the con-ference was [illegible]. It never began to answer the question, put as well as any of its posters: THE NLF ARE WINNING THEIR FIGHT. WHAT IS OUR FIGHT? One was tempted to answer, with Agit-Prop, who were also there, IF YOU DON'T KNOW BY NOW THEN YOU NEVER WILL.

[illegible] political argument based on the appropriation of other people's suffer-ing has more in common with traditional Christianity than with anything which seriously seeks to transform modern capit-alist society, and when the [illegible] Arch[illegible] of Olinda and Recife (Brazil), Helder Camara, pointed out the "[illegible] violence" being waged against the third world and then quoted Pope Paul VI [illegible] in Latin Amer-[illegible] I could not help wondering what his [illegible] would do if he did not have the poor in [illegible].

In short, there was much [illegible] [illegible] here, as [illegible] what about the [illegible] [illegible] and [illegible] of [illegible] in much of Africa and Asia, for instance?

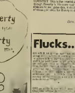
At least the conference itself was [illegible] [illegible] and the [illegible] less [illegible] than usual. The booths that [illegible] Workshop designed for the display of literature and information was very successful.

Nevertheless, it is unfortunate that so much obvious dissatisfaction with British consumer society should be [illegible] by the [illegible] traffic on [illegible], and Oxfam [illegible] Aid groups or merely [illegible] [illegible] [illegible] so-called Socialist [illegible] of China or the [illegible] and more attractive party [illegible] of Cuba.

Participants in the French Revolution of May 1968 will have noticed that the [illegible] such as [illegible] Peace in Vietnam [illegible] Victory to the NLF [illegible] were quickly discarded in the heat of the real struggles over the real issues. Whereas before Vietnam was their [illegible] game [illegible] phrase, during May [illegible] never heard [illegible] at all!

This is not intended to be cynical about Vietnam and its struggle but to show that surely THE BEST WAY TO HELP THE PEASANTS OF VIETNAM IS TO MAKE REVOLUTION IN YOUR OWN COUNTRY. This is the crucial point, and though Poverty is Violence may have [illegible] to recognise this, it shelved the obvious [illegible] for theory and practice.

Dave Robins



GIVE YOUR GUV'NOR THAT CHOKED FEELING ON MAY DAY

In 1889 the Second Socialist International [illegible] [illegible] [illegible] [illegible] [illegible] eight hour day. In 1890 the first [illegible] [illegible] [illegible] [illegible] [illegible] workers were striking [illegible] the eight hour day but also to [illegible] [illegible] May Day [illegible] [illegible] [illegible]

[illegible]

[illegible]

[illegible]

Pete Gold (SOGAT)

Flucks...

ON APRIL [illegible] [illegible]

[illegible]

◆

ONE [illegible]

[illegible]

[illegible]

◆

EXPERIMENTAL SOCIETY, [illegible] 31, The Hague, Holland [illegible] [illegible] is an underground welfare agency something on the lines of BIT and RELEASE. They find casual jobs, help runaways and people in trouble, and [illegible] [illegible] [illegible] The Hague [illegible]

◆

[illegible] who publish The Directory of Little Magazines and Small Press Review are sending a questionnaire to every little magazine [illegible] for the [illegible] edition. If you have not received one by May [illegible] let them know that you exist and they will send you one. The address is Dustbooks, c/o Moule Path, 44 Muswell Hill Road, London N 10.

◆

The [illegible] Committee Against Dictatorship in [illegible] [illegible] London W1 [illegible] [illegible] meeting [illegible] [illegible] [illegible] The [illegible]

◆

ALEX TROCCHI GIVES A PARTY

SUNDAY NIGHT AT THE LONDON ARTS LAB Alex Trocchi [illegible] gave a lecture on The State of Revolt. Many friends and [illegible] turned up: Ronald Laing, William Burroughs, Ken Kesey [illegible] Leopold Davy Graham [illegible] Trocchi suggested [illegible] should be more of an alcohol party than a lecture [illegible] He emphasised the need for people to [illegible] in different ways [illegible] general situation. This one turned out rather like a big Late Night Line-Up.

With his usual [illegible] honesty he described [illegible] bringing people together [illegible] very good books) [illegible] and [illegible] of his own poems.

[illegible]

Then IT [illegible] Drury Lane [illegible] with [illegible] that [illegible] should be [illegible] speech against [illegible] police force etc. Alex claimed that no-one was attacking IT (not quite true) and that the basic need was [illegible] (true)

[illegible] revolt [illegible] can we temporarily sacrifice [illegible] for the purpose of [illegible] What internal compromises [illegible] necessary in fighting the [illegible] But the [illegible] was dropped for the sake of more music. It was good [illegible] people don't [illegible] for the discussion [illegible]

On Laing [illegible] about [illegible] Drugs [illegible] experiment [illegible] He [illegible] that [illegible] personal [illegible] He [illegible] from his experience [illegible] establishment [illegible] changes by [illegible] [illegible] required working first from within the system. His personal [illegible] Wootton Committee had been to leave the [illegible] Britain in this by international agreements, and the pressure lobby and publicity required were too much for legislation NOW — but not to enforce it [illegible] the [illegible] stop hunting [illegible] Society would [illegible] really adequate and [illegible] without [illegible] He also called for a sociological survey on the background to people's [illegible] attitude to issues such as drugs.

An interval and the music continued downstairs with songs, poems, music and a fine display of [illegible]

Since I wasn't at lecture, this article [illegible] (I wouldn't know how to write one). It was a social gathering, but I [illegible] felt it was over structured, overstaged, and not really a new way for us to meet. The filming process, designed of course to record what went on, tended to be rude or even dominate, preventing things from actually happening, at least on the diversions front. Perhaps the cleanest [illegible] or a simple [illegible] with [illegible] light source would have been less destructive [illegible] the [illegible] Trocchi [illegible] just [illegible] With [illegible] good people in London with everyone helping [illegible] and getting together to make this summer really amazing, this kind of meeting [illegible] contact. More space and more time is needed for this kind of thing, a whole night in the whole of the Arts Lab [illegible] could spread itself out and blend rather than conflict. Let's hope it happens again, and thanks, Alex, for the party.

Felix Scorpio

Alex Trocchi will be writing in the next issue of IT

FREE PRESS HITS TROUBLE

HOD has existed as a free press for Leeds since February. A good proportion of its circulation has been in schools, and there it was [illegible] freedom is a dangerous thing to uphold.

The first [illegible] have included [illegible] the Schools Action Union [illegible] by [illegible] schools [illegible] HOD [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

HOD [illegible]

[illegible] HOD [illegible]

Paul Lewis

TVX and CAMDEN

TVX [illegible] TV [illegible] working [illegible] levels.

TVX [illegible] Camden Arts Festival Fringe [illegible] London [illegible] May 2 to June 1.

So far we have [illegible] coming from Holland [illegible] Sweden, France, USA and England were expected.

We'll also be hopping about with portable video gear [illegible] whatever happens [illegible] It's really a [illegible]

With [illegible] TV and [illegible] programmes [illegible] the [illegible] ground.

Hoppy TVX

FLUCKS...

MESSAGE from OXFORD ART [illegible]

[illegible] ANYTHING. Try us and see.

We need [illegible] please.

*

HARROW COMMUNE [illegible] They would welcome support, especially from groups willing to play for expenses. If you think you can help or want more information contact Neil Cockerell at 74 Harrow View [illegible] (tel. 427 7708).

*

THE third issue of KING MOB [illegible] Against The Wall, Motherfucker. [illegible] Motherfuckers, and other [illegible] anarchistic movement in the States. [illegible] BCM/King Mob, London WC1 [illegible]

*

CINIM 3, Spring 69 [illegible] New Cinema [illegible] London Film Makers Co-op [illegible] London [illegible]

*

CRICKLEWOOD [illegible] and when the members of the AND [illegible] their [illegible] purchase. The first issue of their AND poetry magazine will be on sale soon. More news in [illegible]

*

BILL HAYES of Open Magazine, 11 [illegible] W1 [illegible] poetry [illegible] to change things.

*

THE University of Essex [illegible] Friday, 2nd May and [illegible] plays, films, jazz, pop [illegible] poetry [illegible]

Among the artists taking part are [illegible] Julian Chagrin [illegible] Ivor Kelly [illegible] Young Tradition [illegible] University of Essex, Colchester, Essex, or phone Colchester [illegible]

*

'The Floodgates Of My Soul Are Open'

MARY BARNES is a remarkably sane woman, but not sane in the sense of 'normal'. Normal people are the frightened, controlled majority who lack the courage to confront and experience their insanity. The few sane people in our society are those who have experienced out of breakdown a kind of resurrection.

Listening to Mary talking about the experiences behind her paintings is like being plugged into a high voltage generator. A professional woman, she began to come into the area of psychotic breakdown, where the only contact received was with Catholic nuns of a convent, and later with Ronald Laing and Joe Berke at Kingsley Hall. Her regression carried her back to the helplessness of being a baby again, the point at which the conventional Mental Health Machine would have consigned her to oblivion in a chronic ward. At Kingsley Hall she was able to re-emerge from this experience with a new and powerful insight into her own inner universe. When she talks, you sense she has tapped the immense potential, dormant in most of us, to really contemplate her experience and relate it to that of others.

She is intensely religious, in the mystic tradition of Teresa of Avila and St. John of the Cross (she gave the Mother Superior at the convent she was staying at some of Laing's writings to compare with those of John of the Cross, because she felt the same spirit in both of them). Laing has written about her: 'There is a terrible silence just before the capacity of scream. When cry cannot be justified or mitigated, it is sentenced and is perhaps cancelled, only by being allowed. We forget it. But [illegible] all woman represents it to us and recalls us to ourselves.'

And she writes of herself:

'At Kingsley Hall, where I live, I have been through madness.

From the age of 17 years until the time of 42 years when I came here, my time was spent mainly in hospitals. One year was in a mental hospital as a patient. All the rest of the time was on the staff side of general hospitals. Kingsley Hall is where I have experienced real healing. Though the experience of a schizophrenic breakdown twelve years before I came here, I knew what I wanted, to go down, BACK TO BEFORE I WAS BORN and to come up again. In the mental hospital I had got stuck in my madness. Mostly I was in the pads (padded cell). No-one knew why — least of all me.'

For some weeks after moving into Kingsley Hall, and having already begun to go a long way back, she continued to work at her hospital job.

'At first so great was my fear I forgot what I had come for. Quite suddenly I remembered. I've come here to have a breakdown or get back to before I was born and come up again.'

She resigned from her hospital job.

'Life soon became quite fantastic. Every night at Kingsley Hall I tore off my clothes feeling I had to be naked. Lay on the floor with my shit and water, smeared the walls with faeces. Was wild and noisy about the house or sitting in a heap on the kitchen floor. Hall was a [illegible] mad. There was the horror that I might not know what I was doing outside of Kingsley Hall.

The tempo was increasing. Down, down, oh God, would I never break?'

She stopped eating solid foods and had to be fed from a bottle. Various people took turns in feeding her milk. She stopped talking and lay in bed for long periods of time.

'In bed I kept my eyes shut so I didn't see people, but I heard them. Touch was all important. [illegible] sometimes my body had seemed apart, a leg or an arm across the room. The wall became hollow and I seemed to go into it as into a big hole. Vividly aware of people, I was physically isolated in my room, my womb.

Eventually I came up — was reborn. I wanted new clothes, nothing black like rather I used to wear. I was coming out of the web working free. Coming to know I was a separate, distinct person.

My first paintings were black breasts all over the walls of the Hall. In November 1965 Joe (Dr Joseph Berke) gave me a lot of grease crayons. Boys just scribble. I did on and on. Suddenly a picture emerged, a woman kneeling with a baby at her breast.

About the house, left over from decorating, were old tins of paint and brushes. On the walls of my room I painted moving figures, on my door [illegible] and leaves, and in orange on the table a bird appeared. Finding odd lengths of wallpaper I made picture stories. Then on strips of wallpaper covering paper on the walls of the house I painted big, very big, at high speed. Through the spring of 1966 work poured out. All my insides were born. The painting, the lightning, was streaking from the storm of me. Joe suggested I paint the crucifixion. I did, again and again. Hungry for life I wanted the Cross.

One Christmas Eve Ronnie came to see me, and I talked to him only about the crucifixion, for a long time. In his reply he used the same word again and again, Resurrection [illegible] resurrection. Next morning I really began to feel it. Then paintings followed, including Spring: the Resurrection, which is in the exhibition.'

Mary is writing a book with Joe Berke about her experiences. Laing lent her a book on the Catacombs which prompted her to write and illustrate a pamphlet, The Light with the Catacombs. She has also written texts in connection with her paintings, texts whose language is as old and universal as mankind:

'The floodgates of my soul are open, and the water of my life flows out, into the endless sea of light. The world is clothed in the glory of God and the earth sings with gladness and is afloat with his joy and in awe. In the whispered hush of dawn, the world kneels, and adores him who is its breath and being.

Aflame with His Love, wrung with His [illegible], magnificent in His Glory, the World abides in Him, now and forever.'

Mary Barnes' pictures are on exhibition at Camden Arts Centre, corner of Arkwright and Finchley Rd, NW3, until Apr 1?. Information, Jane Watkins 01-4?? 5898

ART THERAPY NOTES

SOME notes on the Art Therapists' Conference reported on in the last IT

Our aim is to open up the world from a fragile movement, the movement toward the world and the movement [illegible] repulsion. Thus, art therapist, does the artist within you need therapy? Does the therapist within you lack activity?

Why are we having a conference for art therapists? Why aren't we dancing? painting the walls? or, better, painting a sandwich?

This conventional classroom seating arrangement with you passive like me, has boxed into rectangular form all that goes, here, at this spot (as I attend), is smashing the bloody words from my throat. I don't like it!

As an alternative, I envision a WORKSHOP. That invites you in to a large room with many whitewashed walls, clay, [illegible] instruments, costumes and masks. Groups here and there for individual persons or even those from [illegible] to thing, otherwise this could be opened to all those and stay according to preference. And to be invited to this workshop are not only art therapists but their spouses and kids, and not also their daily patients, the so-called patients.

From this workshop, moments which occur in a chord, international stage [illegible] in [illegible]-play [illegible] in the Art Therapy [illegible] I would learn as an art therapist, [illegible] with a number of people, can ask 'Who am I' [illegible] And I ask 'For Whom?' If I were in such a workshop, I would alter the initial question to, 'What would I want to do to paint?'

Mary Barnes

[illegible] My own [illegible] has been [illegible] this conference an ambience of conference [illegible] and when I can follow out my interests, which have, [illegible] been to both awareness conscious and to possibilities [illegible]. And so, this is [illegible] done [illegible].

[illegible] up to [illegible] of music [illegible] and [illegible] happening. Painting can [illegible] on the [illegible] and [illegible] original [illegible] can lead to help-[illegible] [illegible] with [illegible] the [illegible] the [illegible].

[illegible] and then the [illegible] people playing [illegible] or [illegible] and [illegible] all [illegible] with the psychodrama techniques of role-playing and role-reversing, [illegible], costumes and masks to be employed AT ANY TIME!

The art-therapist has the least defined role in hospital. This gives him more leeway to define his own position and actions, but this is [illegible] in experiencing the [illegible] of [illegible] of the [illegible] himself.

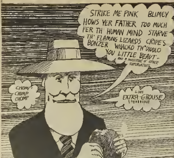
These are the [illegible] 'patients' who form the background to this conference. The lucky ones have no report. Can we learn from them?

[illegible] The people who have [illegible] of [illegible] family [illegible] and were thus [illegible] up because they were [illegible] much.

Can we find [illegible] living [illegible] that way [illegible] the [illegible] people [illegible] into the [illegible] of [illegible] the [illegible] and [illegible] of [illegible] and [illegible] lady.

Close [illegible]

Jan [illegible] Liss


STRIKE ME PINK BLIMEY HOWS YER FATHER TOO MUCH FER TH' HUMAN MIND STARVE TH' FLAMING LIZARDS CRIPES BONZER WHACKO TH' DIDDLO YOU LITTLE BEAUT- AND A MULTITUDE OF OTHER SUPERLATIVES
CHOMP CHOMP CHOMP
Like EXTRA-GROUSE
BARRY

SYDNEY STAYS IN SWING

SYDNEY continues to be the centre of underground activities in Australia, with the suburb of Paddington being the meeting place for most things.

Most recent was the 2ND INTERGALACTIC FESTIVAL LIGHTSHOW CONCERT held in the Great Community Theatre, Paddington. Staged by UBU this featured the San Francisco group THE NUTWOOD RUG, who came down from their Gods of farm to start the local scene and record some live tracks for a projected disc. The Nutwood Rug migrated to Australia about a year ago to escape the [illegible] American scene and now make it on a farm where they grow their own food. Disinterested in the frantic pop world, they make rare visits to Sydney to play at selected scenes which appeal to their relaxed playing style.

The 2nd Intergalactic was a massive lightshow with a complex array of equipment. Most successful was a liquid projection sequence by John Geroe in which goldfish swam among the mixing chemicals.

Underground theatre is intermittent, but the Human Body group recently presented THE HUMAN BODY EATS A PEACH, an environmental happening, presented at PACT a writers & actors co-op centre. Organised by Jude Geroe, this happening featured a plastic [illegible] that grew during the ceremonial performance, eventually attacking the audience with its tentacles.

One member of the Human Body, Clem Gorman, former proprietor of Sydney's only psychedelic shop, the POT HOLE has formed Ceremony Productions to further the activities of the Human Body. Projects include a TRANCE DANCE, an ACTION POETRY recital with [illegible] lights, and a LAUGHING BLUES MASS to celebrate Easter. Another Easter project was a free concert by The Nutwood Rug band in Sydney's 540 acre Centennial Park. This featured the first solar light show utilising reflected light from the sun.

Martin Sharp is still in town, producing a cover for UBUNEWS 13 & a poster for painter Peter Powditch's exhibition. UBUNEWS is now into a 16 page format and the last issue featured a colour poster of Bob 'the Bear' Hite of the Canned Heat, who were to tour Australia but lost their band. The postponement of the Canned Heat tour is a severe blow to underground music in Australia, as it was just beginning to get a considerable audience. Pop radio stations still have underground programmes and one is to start on TV, but promoters will now think twice about bringing out any of the overseas groups.

The local group TULLY has now become the centre of a cult, having changed their style from the free-form freakout of the Martin Sharp welcome home to a tightly rehearsed organ based format along the lines of the Vanilla Fudge. They no longer create their own material, preferring to play 40 minute versions of 'You Keep Me Hanging On' & 'Yesterdays'. They've been made the regular group at Adams Apple, a trendy new disco, and this might account for their restricted style and reliance on tested material.

Universities in Action is now resumed after the long summer break, and as a result student action is once more in the forefront with anti-authority demonstrations, and particularly anti-conscription demos. Mike Jones, Sydney leader of the Students for Democratic Action, was dragged out of a parade and jailed for violation of the Conscription Laws which include oppressive clauses restricting protests against them. RESISTANCE, the local point for youthful protesters, has done much to organise the student underground in schools, assisting them in the production of underground newsletters distributed in most of the larger schools. The University of NSW has appointed its own wizard, called GRANDALF, in the form of Ian Channell, leader of the Australian Liberation Front (ALF). Fired from his [illegible] research post because of his transcendental approach Grandalf has now been given a licence to practise on the campus, bringing about the revolution by making people take themselves less seriously and discover new approaches to life.

UBU continues to organise films, always thru the co-operative, recently premiering Chris McCullough's VISION FOR A NEW WORLD which explores the mind of a man who commits suicide. Jonas Mekas' THE BRIG was screened for the first time in Australia, evoking considerable response from the hard-line fans, but producing little public reaction, due to recent revelations that the treatment of prisoners in Australia's [illegible] prisons is far from humane. The opening scenes of the film where a prisoner was [illegible] from his sleep and submitted to [illegible] and mental [illegible] was a reminder of the treatment of Sydney [illegible] Simon Townsend, [illegible] of his beliefs and jailed in a military prison for his failure to respond to orders. Townsend was woken every hour to see that he hadn't done any harm to himself! Fortunately public protest led to the [illegible] of this military manoeuvre and the freedom of Townsend.

After much public outcry over the banning of Jean-Claude van Itallie's play MOTEL the moral protectors passed BOYS IN THE BAND uncut, and have given the nod for HAIR to be produced here. Though presented by a commercial management, it will be directed by Jim Sharman, an activist in the local underground. Jim proposes to form a communal tribe which will live the production. With Tully playing the music & lighting created by UBU it will be the first opportunity for the local underground to get thru to a wide audience

Albie

WORKERS MUTUAL AID

[illegible]

GONE WEST, BABY

SAN FRANCISCO BERKELEY APRIL The rain that wasn't supposed to come til next winter is [illegible] on the window. [illegible] is supposed to come just walked out of the door.

Spare change man can't get none [illegible] all those teenybopper chicks [illegible] ever seen beautiful chicks, but [illegible] of the Coyote Squad [illegible] Martin Luther King Jr memorial day. King is [illegible] to [illegible] Ghandi [illegible] the murder.

Things to look for: [illegible] the [illegible] City [illegible] and their slogan [illegible] motorcycle outlaws guard the [illegible].

New freaks [illegible] every day [illegible]. Last night an [illegible] down in a record shop. The indictment of Jerry Rubin, Abbie Hoffman and Bobbie Seale are [illegible] tactics to avoid the [illegible] which are the problems of living in a mentally unstable and socially [illegible] society.

I think the British [illegible] reasonably successful [illegible] people who have suffered most at the hands of Capitalism [illegible] their heads.

The television is a history of [illegible] time and the gunfight at O K corral and I think I better [illegible] at the [illegible] is shaking and my [illegible] is ready to ride.

Along came all the cowboys
and the horses
all the night
I waved my magic wand
and turned em into shit
(Ballads of the Revolution)

[illegible]

HAIGHT STRUGGLES ON

THERE is no doubt that Haight has seen better days but to suggest that all is finished there (It's All Over on Haight Street IT/53) is very far from the truth.

We've returned to the UK after nearly six months in San Francisco, and the [illegible] Underground Newspapers [illegible] that Haight is dead. Agreed that the Mafia have moved in [illegible] but to say that no-one goes into the Haight [illegible].

In walking along Haight, the main hazard [illegible] on the pavements [illegible] than anywhere else. [illegible] speed, grass, [illegible] but this is the only scene they make.

Any fine week-end will find the street crowded with the local people [illegible] and doing their thing. The shops and cafes seem to do a reasonable trade, and there are [illegible] in particular the [illegible] which is [illegible].

The action end of Haight [illegible] where you can buy a [illegible] or a good pair of used jeans for 25 cents (2/1d). In fact most of our clothes came from this source. [illegible]

An interesting facet of life in San Francisco is the degree to which the occult has become a part of everyday life. Witchcraft is openly practised [illegible] and [illegible] are in plentiful supply. In bookshops, an increasingly large part of [illegible] space is being given over to books dealing with the occult sciences. [illegible] and astrologers are [illegible].

We ourselves had some [illegible] experiences [illegible] San Francisco is the most [illegible] we've been to yet. Whether the predicted April/May earthquake will be a real thing happening is [illegible] many are taking this seriously [illegible].

So for the [illegible] Haight [illegible] with boarded up shops [illegible] its old self and shake off their apathy might have some hope.

For the past few years people have been saying that Haight's dead, but it's still kicking, even now.

Peter & Miranda

Learning to Cry in India

Photo: Roger [illegible]

I AM nuzzling my head into the warm body of an 85 year old man. Both of us are crying soft tears. Of reconciliation. India.

I'd never read much about this place, India. God and prayer seemed long forgotten relics — but one sentence I had read and remembered: THE FIRST THING A GURU HAS TO TEACH A WESTERNER IS TO CRY.

Here I was. Crying. Feeling. In fact loving.

Passage to India. The saga of the spirit. The saga of our days, says Walt Whitman, says Forster. No, I wasn't going to India for the spirit. Love was good enough for me. I knew I was going to a vast country of incredible and very old mind, BUT all I wanted was to be surrounded by the happy smiling faces of peasants ... to exchange love.

A year ago. About to set off to India, writing:

In three weeks I return to travel delight
Very young I entered an iron gate
Now again young and a man
I pass back through the gate feel like a spider

I had expectations. Three days back, I am only piecing together fragments of a jumbled story. I will give you some of the fragments, see what you make of a true life mystery story.

I doubted as much, more than you dear reader. Everything had to have a rational explanation: the age of LSD enlightenment. And an education within the confines of Jesuit Catholicism. Broken free, I was determined to avoid dogma, death, guilt. NEVER AGAIN.

The new golden age of LSD. I am sitting in a room in Kathmandu, mists rise in the rafters. Tibetan silver tapestries hang glittering from four walls, candles burn everywhere. Around me are squatting representatives of all the Westernised earth, Japanese, Germans, Americans, South Africans, French and Australians, English and Danes. We are all making music together. Cymbals, drums, flutes, an organ, a Jew's harp, a tambourine, making music and singing for the rats in the rafters.

I see the end of the old world. Here there are no nations, only people singing together.

A Dane is telling me: We are the first products of the post-nuclear generation, the transits of the message. In early Middle-Ages Nepal everyone talks of the oncoming world revolution with cool certainty. But for me Nepal is innocent nature confronted.

Do I believe in God? asks the Dane one day. Oh I believe in the trees and flowers, I say. Don't you think they are manifestations of God? To me this is an unnecessary abstraction. A few days later I am writing a poem to SHE — goddess of growth and fertility.

She is hidden in twilight mountain mists
The down river rushes and carries her along

I came with money to India. After two months in Kathmandu it is gone. THE TRIAL.

TWO times the address of an ashram has been given me — unsolicited. An ashram with free food. I am certainly not going back to the West now (if ever). Those scowling faces. I am sure I will not learn world shaking things, but it's India, a guru may be a very groovy guy. To Tibetan lamas laughs when I say I am going my own way. It will be an experience.

1,000 miles towards the Punjab. By Delhi I am in pain, swollen leg, limping, broke, dirty, tired. I lie down in a park. Beggars gather around me to offer me food. A large crowd of white-shirted, grey-trousered Indians are drawn to this attraction — THE COLLAPSE OF THE BRITISH RAJH — the beggars hold a collection for me among the staring crowd. I am not ashamed. Everyone is upset about my condition — except me! But what I used to be, the high paid swinging clothed copywriter, in me has already executed here.

The ashram is OK, good food, rest. I am impressed by the guru, he seems friendly. For the first time I start to study the Upanishads and in flat metaphysic seriously. The idea of a guru of God of all gives, seems worth investigating. Slowly I realise the guru claims to be Jesus Christ, an incarnation of God. To me he seems just a friendly ordinary man with a Christ-like presence. He wants — he is off on tour of India — I arrange to come back in six weeks. I want to be fair, the guru says he initiates people into God [illegible] shows techniques. OK I'll try it and see. AN EXPERIENCE. And besides in the two weeks I have been at the ashram 100,000 Indians have popped in for a special gathering at the feet of the master. He is adored everywhere.

In Kashmir God has finally comes,
But I don't know it,
recognise it,
I am not ready.

Kashmir ... valleys of mountains and lakes ... heaven the Indians say ... having a good time ... penniless — barefoot — being helped by humanity — the way money for food comes every day is so uncanny that there must be something bigger than me directing the show. Now I'm a long-haired Westerner ... now a bald-headed Kashmiri garbed man. One day this, the next day something altogether different. All change in every way. Immersed in Indian street life there's no place to sit and wonder who or what I used to be. The English David Ryan, he is many times dead, having a wonderful time.

So you are just a vagabond? The 85 year old man asks. Yes! I smilingly reply.

I am to meet him again this year, but now though we are peculiar friends. I watch him from a distance. Amazed that this forehead has no wrinkles on it, nor his body. Astounded at his energy as he laughs, guffaws, talks, walks, teaches through the whole day like an express American president. I wonder. Am I seeing a great sage of old India or a lovable old rogue? He is leaving for the other side of India with a rich [illegible]. He invites me, being broke I tell him sorry I can't come. Actually I am afraid. He is the first Indian who has completely understood me and this is unnerving. He is so friendly, so astute, that I find the absolute honesty necessary for communication a strain.

RETURN to the Punjab ashram. What a fiasco. Now there's 70 Europeans here, freshly jetted in from the Anglo-Saxon mystical land masses. And they are falling down in adoration before the guru. That, plus your plane ticket, is the price of initiation and SALVATION.

But being convinced life is hell, to be escaped into the worlds beyond, at the end of a dormitory life! I cannot make the sign of submission [illegible] which in the ashram they call love. I can't do it because I don't feel it. I see frightened, miserable people who beneath their kneeling only want something. But the music — I would lose my pride and stoop down. I would be saved from the Highs, from the little [illegible] every night [illegible], so nice, so holy, so mysterious India, everyone acts so reserved, timid and holy.

The conflict produces yellow jaundice. I am anchored in bed, saved from the decision to bow down or remain standing head held high. They throw me out while convalescing, the doctor says I won't last a day on the roads of India. I protest. 'This is a spiritual place not a hospital.' So there is my answer. A bunch of hypocrites.

WHO AM I NOW? I seem to have abandoned my Western ways and gained nothing from the East. Only the return of that mysterious presence who helped me in Kashmir is going to keep this frail, disillusioned and very much wondering Englishman together.

I head — hitching — for Bombay. 1,000 miles to the South. Perhaps I can get work. If I survive the 10 day journey through the sweltering 100 degree plains of India. The faith is there. I am sure I will.

A chance meeting with a Sadhu on the roadside. A chance meeting with an American on a train. Chance leads me to a remote Bihar village on the other side of India to Bombay. There awaits the 85-year-old. [illegible] By now I am convinced of the mysterious ways of God. Feel I have much to learn from this man in front of me, who describes himself as a penniless wandering monk. Was I led to him? He stands there ageless, with a long flowing white beard dressed in saffron with his possessions — all wrapped up in one bundle — lying on the wooden planks of the room's bed.

HE IS PUNCHING ME VICIOUSLY and shouting YOU CUNNING BRITISH INVESTIGATOR ... YOU FUCKED-UP PRODUCT OF THE FUCKED-UP WEST (I am to hear this word many times, his main theme — Your women are locked up so your men are being [illegible] up, simple. Back up (ie. back straight) and pick up (ie. the cosmic energies).)

The blows are still raining on my head as I crouch in boxer's position. YOUR PUTRID MINDS! CRASH goes the fist. FILTHY MEAT EATERS! CRASH. SO YOU'VE COME TO STUDY OUR QUAINT OLD CUSTOMS HAVE YOU? — bang ... CRASH! I shout back, defending myself but not hitting him. I have only come to learn.

He stops. We are reconciled. Cry in each other's arms. I have learned to love this man. 'You were starting to treat me as an enemy,' he says.

It is true. Either obsequious respect and distance (disguised pride) or disparaging [illegible] (to you pride). He knows so much, how can I treat him as equal as friend? Always I am reducing the relationship to a personality game.

Eight beatings-up in three weeks. At last I stand up to him, realise he is no more than a man, but only when I am wondering about his sanity and he is saying I'm going to finish him off today (I'm already limping on the mobile leg.) He asks, 'Are you mad?' 'I don't care, say Yes', I fight back as he moves in on me wielding a stool above his head. I flush angry with this emotion, my suppressions are broken, the life flow asserts itself. 'Is this the will of God?' he asks me lying on the floor, stool above his head. 'Yes' I spit back at him convinced he is the devil. He stops.

'You're fine David!' he is telling me. Last departing words: 'I hope I have taught you not to feel small in front of anyone.'

Resting on the wooden planks of the bed, unable to move the leg he nearly broke I thank him — tenderly [illegible] leaves.

THIS was not the end of my stay in India. Strangely from all directions, in every town, village, railway station, farmyard: come yogis, astrologers, magicians, philosophers (many). I met poets (like the good wishes of Tagore himself through his great grandson), dancers, artists, the flowers of old India. Yet I came back to the West, certain, like the Indians, that it is one civilisation which is now to flourish.

I believe Hindu society has existed for many thousands of years longer than our West-orientated history has all the Perhaps 20, perhaps 50 thousand years. Without a break.

In India exists a philosophy that has proved its common sense. A philosophy with challenges and yet for its crown, the positive creative forces. It has survived because of its life giving strength. The Upanishads are late written records of this philosophy, exquisite records.

Old India is disappearing rapidly. 200 years of Western dominance have produced an educated class in India stuck with the same emotional, physical and mental impotence as the West. They are becoming grovelling eunuchs even more thoroughly than Westerners. These plague victims of a liberal, morally bankrupt, timid, petty, [illegible] way of thought. They have the same hesitancy, inability to act and self doubt as Western Hamlets. As surely as American women castrate their future men through the rites of circumcision, India's educated classes have been castrated.

An 85 year old man who loved me had to become a devil to me before I could break my suppressions, my emotional impotence. So deeply ingrained is the slave mentality of self hate and self negation and suffering we own from corrupted Christianity.

Old India dies. The West will surpass the East's achievements. But it is still in India that you can meet men — in the fields, the villages, a rare one of the towns — who have no fear.

Because Westerners cannot cry, cannot feel, cannot fuck, cannot act, because they feel so weak, impotent and afraid; because of this lack of love the West's security is built on the H bomb instead of the lingam and yoni.

David Ryan

The Real Camden Arts Festival Farever

'Milach's Pillars shine from Harrow to Hampstead where [illegible] Heavens over trembling Thames'

AS READERS saw in IT/54 the Real Camden Arts Festival Forever runs from May 3 to June 1. Its out door HQ is the Sheep Pound below Whitestone Pond, Hampstead Heath which was used last year when the first R-CAFF took place.

To save confusion (especially over the editorial blurb below our letter that IT gave the Official Camden Festival) we should state that though the official festival has chosen the same dates as the R-CAFF we are not their fringe and they are not ours.

Last year they came to look at what we were doing and went off with the idea of absorbing what they saw. We were trying spontaneous activity, street poetry reading, car walking, direction of traffic info and-de-tour, sheep-ins on the Heath and satires on the establishment of Camden. Containing people then and there, [illegible]. Though the Camden Arts Committee came prepared and in concrete and certainly got it enjoy being [illegible] of went away pregnant to us. After a year in confinement it has proudly decided to call the official 'fringe festival' [illegible] grant £3 [illegible]

As a contradiction in terms, however is an embarrassment to the Establishment. They're practised con men. The fringe festival has advertised a number of activities which are good in themselves but which mainly exist in its hopes only. Will Gary Snyder come to they advertise? What about Basil Bunting and Hugh MacDiarmid? They are advertised too. The so-called poetry marathon has a scale of prices from 7/6d to £1 and, as the brochure states members of the audience will be invited to read their own poems during the course of the night. Very [illegible] suggestion — everybody who does, gets their money back. R-CAFF [illegible] any way (in its original form) was a sort of democratic place to go along to. One place for everybody. Things have changed it seems.

The Real Camden Arts Festival Forever which is open to everybody supports those people, who with very little help from the official Camden fringe, are trying to turn the fringe into a celebration of communal inter-dependence and interaction. This is what the R-CAFF is about too. What happens in the Sheep Pound and in the streets will be happening [illegible] everyone who partakes.

[illegible] performing Cornelius Cardew's 'The Great Digest' in the Union Church, Pond Square, Highgate, on May 10 [illegible] experimental music at the Sheep Pound probably the weekend following; a parade through the streets from Camden Town to Hampstead on May 3 (morning); poetry on the 31 bus Thursday evenings; [illegible] pavement drawings on May 10; plays on Northern Line at rush hours; open poetry and general media evenings at the Sheep Pound throughout May and a para-festival group to take the movement to outlying quarters of the 'borough'. Basically the idea is to have a location in central London for spontaneous and natural [illegible] activities.

The whole concept of festival and fringe is in need of overhauling. The old ideas no longer work. Fringe has become the 'kiss of life' to the establishment itself. The way to strike spontaneous experiment [illegible] above the noise of [illegible] filing systems and the bureaucratic cigarette cough is to smash the files and let in fresh air. Shaved, shriven [illegible] without permission [illegible] the way to get on with this is to crack up the images that sustain the 'bureaucratic' way of death. The R-CAFF is going ahead on this level because it is clear that anything possible that is your own free expression is automatically moving up stale images and replacing them with vital ones.

The R-CAFF would like that those underground experimental groups and the countless poets, writers, dreamers, housewives, [illegible], park keepers and squirrels who live in or around Camden will come up to the Sheep Pound and put on their work. We have the support of poets Jeff Nuttall and Bob Cobbing and groups such as the People Show, Happenings, Inter-Action and we hope Moving Being.

Come, add the flesh and sinews of your constantly changing images to our R-CAFF skeleton.

Bernard Kelly
Bill McCarthy
Colin Carsten

NOTES TOWARDS...

THE RESURRECTION OF REALITY

INSTRUCTIONS FOR USE.

Pick up any issue of IT, OZ or any subterranean news sheet and tell me what you see. That there is a world elsewhere peopled by a fully-fledged mythology of pop stars, poets, dreamers, artists et al, the decoding of which depends upon a detailed knowledge of the bibliographies and biographies of major deities: Dylan and Beatles, minor ministers Hendrix and Clapton and sectories, Sinclair, Fugs, Coryell and [illegible] Jean Werner and all (the key is Frank) motivated by a Millenarian hierarchy of [illegible] from the Lysergic Sacrament down, ceaselessly warring with an uptight world of fuzz, leads, starvat on, mutilation and putrefaction in general, which is spasmodically convulsed by a quasi-cause like implosion brought about by its own internal contradictions. Occasionally the system [illegible] over to [illegible] avant-garde [illegible] refusal [illegible] but the normality effect is to maintain rigid barriers of class and culture paranoia, with Notting Hill Gate, [illegible] and all stations [illegible] the inside, and Robin Scott, Richard Nixon and Detective Sergeant Pilcher plotting further [illegible] [illegible]

INTERMISSION

Enter Norman Zinberg. Recently I was talking to someone who you would, I guess, have to describe as a 'head' and I said 'I do think that some of the people we work with like the absolute users have gotten too far out. I can't tell whether they were far out when they started using it, but they had been using some form of cannabis almost daily for three to four years, and I have had trouble talking to them. You know, we didn't really go to connect in the sense that sometimes people connect. They were intellectually smart, they were working and doing okay, but I'm sure they felt the reason we didn't connect was my fault. The kind of images they used ... and it wasn't just put the images — but the philosophical images around Zen abstraction ... I found it circumstantial and I found it difficult to establish communication.' A Pete Boof got mad at me too when I said that. Exit Norman Zinberg.

END OF INTERMISSION

ACKNOWLEDGED

That, on an elitist level, the persecution that has pursued Leary, Donovan, Clapton, Jagger, Jones, Lennon and Harrison (to name but a few) is ethically indefensible and equivalent in absurdity to kicking down Coleridge's door during the writing of Kubla Khan.

That, on a more accessible plane, the Genesis [illegible] is symptomatic of a terrifying lack of compassion and common sense in the legislative [illegible] of this country and its relationship with students, old-age pensioners, pot smokers, industrial and agricultural workers, immigrants and all others too poor, unpopular, weak or stupid to defend themselves.

That two thirds of this world is starving.

CONCLUSIONS

[illegible] Dylan is a [illegible] paper [illegible] I [illegible] day.

Between me and Jesus Christ, Elizabeth Taylor and Guernica, whether it is two thousand years, a million miles, a black satin dress, a [illegible] there is a distance. I will call this distance Magic — Geoff Keene.

It's no good dropping out on it — just [illegible] down there' — John Lennon.

The Underground's undeniable tendency to communicate via a private language and mythology suggests that its main function is to reinforce existing values rather than to convey new visions, syntheses, scenes, etc.

A [illegible] is a dangerous word.

LOVE [illegible] [illegible]

Mick Gold

Young Film Men Get Globally Organised

WHILE the aftermath of an ice-hockey match was further destroying Czech socialism with a human countenance in the baroque splendour of Liblice Castle twenty five miles from Prague young film-makers and film students from over 10 countries were laying optimistic plans for a new international film network.

IFTSGA — the International Film & Television Students & Graduates Association — is the brainchild of FAMU, the Czech Film School. Its aim is to improve international cooperation and understanding (1) by raising the standard of film education, (2) by encouraging the development of film making in countries and continents where it does not exist, (3) by creating a network of international exchange of films, film-makers, film-teachers, and [illegible] film [illegible] and so on.

The [illegible] of IFTSGA is [illegible] film schools and [illegible] It is only through using its own [illegible] that a firm enough foundation can be provided for co-ordinating [illegible] such [illegible] as the [illegible] Arts Centre [illegible] and the [illegible] Film School, the Institute [illegible] Nacional de Cultura [illegible] Bellas Artes (Venezuela) [illegible] ... [illegible] governments, unions, film-based [illegible] and come into [illegible] young film-makers.

Within this international framework [illegible] hoped to include all groups of young film [illegible] not just those on film courses. Indeed [illegible] La Ligue Generale [illegible] and [illegible] Films (France) [illegible] in making and distributing films [illegible] and [illegible] IFTSGA Statutory Congress.

The overall feeling of the congress at [illegible] was optimistic. [illegible] hoping his [illegible] new [illegible] IFTSGA [illegible] These include a distribution [illegible] films made by IFTSGA [illegible] organisation of the 1970 [illegible] Film Festival [illegible] Chicago International Film Festival and the 1970 [illegible] Festival [illegible] [illegible]

[illegible] about the [illegible] or [illegible] director [illegible] [illegible] work [illegible] film theory and [illegible]

British film [illegible] contribute a great deal to the [illegible] of the international [illegible] IFTSGA. But if we are to take full advantage of [illegible] support and [illegible] we must be well organised [illegible]

British representatives at the Liblice Congress [illegible] University Film Department and the London School of Film Technique are trying to [illegible] of interesting parties in Britain [illegible] A [illegible] in filmmaking and film-[illegible] take place. If you are interested [illegible] Rod Con Smith IFTSGA, [illegible] London School of Film Technique, 24 Shelton Street WC2.

John Willis

VANUEVEA GALLERY
104 Allitsen Road
St. John's Wood
N.W.8

TWO THIRDS NICE

This interview is transcribed from a tape recorded conversation done at Miles's house. It has been edited for grammar and coherency only. Lee Jackson the bass player and lyricist arrived first and was followed by Keith Emerson, the organist and composer of the Nice. Their latest album is ARS LONGA VITA BREVIS. Immediate (CFS) Z12 52020

MILLS What are your roots: It's not blues, it's not pop and jazz.

LEE. It's impossible like a blues group and then you know Keith once put it very nicely, the whole policy of the group is that we're a European group so we're improvising on European structures. Improvisation can be around any form of music so we're taking European work. We're not American negroes so we can't really improvise and feel the way they can. Our influences are European [illegible]. I've been playing since Lonnie Donegan's skiffle days, I've played in all sorts of things.

M Does it use European influences like European folk songs?

L I don't think we've ever used much folk music, the only sort of folk influences we've had have been Levantine Mediterranean scenes. Rondo is basically a middle-eastern rhythm and pattern.

M The Karelia Suite is a folk song, Sibelius used it as a base.

L We took it straight from Sibelius rather than from any roots he may have had.

M Do you think that is the direction you're going to go?

L I don't think we plan directions, directions happen from note to note, number to number. We hear something or Keith hits an idea, most things start with [illegible] the music. Occasionally I write some words first but it's usually the music. Then I write words to it [illegible] we decide that [illegible] I don't think [illegible] hate to. We just all like to do [illegible] 'That's a nice song' or 'You've written a nice one there' and we go like that and we look back at it and say 'Oh we were going in that direction there.' It's a better way to do it that way. If you don't get yourself hung up on 'Oh gotta find a direction!'

M How did America go down in the States?

L I don't really know. CBS got it into their heads that they would trial release it and they picked of all places Miami, Florida. Now why on earth they'd release a thing like that there in a retirement playground I don't know. I imagine. In fact Andrew was completely amazed. What the fuck. Why Miami? It sold quite well, it did about 25 000 copies in Miami. I think it just got moved slightly on the underground stations in New York.

M I think you're about to become hugely famous!

L I hope so, my theory about American audiences in the last year and I hope to go out and prove myself wrong this time is that they couldn't grasp anything that didn't have a 12 bar formula, it had to be a 12 bar thing which is the successful idea Cream. Taken a very little they ever did that wasn't a 12 bar. And Hendrix is still basically around a 12 bar thing. But there's more than 12 bars and there are far more than 3 chords and we refuse to be confined to three!

M There's going to be more and more groups cutting roots up and using [illegible] time signatures [illegible] place

L We cut things up a bit. Not unconsciously. We've got this number where we use Joe Shannon and Eddie Thornton. Two trumpets, tenor and flute, got a sort of Don Ellis sound that's really incredible.

M There's a very conscious lack of blues in your work. Are you determined to leave it out or do you naturally not play it?

L We naturally don't. I felt that way. I'm the only one that's ever been in a blues group. I was in Newcastle when the Animals were starting and were into repertory to them and I [illegible] it. For the bass player it's a very boring thing, three chords man. (laughter) I got so bored it's not true.

M Why did you go to Prague?

L Concert booking came in as any other booking might come in.

M Did you dig the idea of playing there?

L Yes, it was supposed to be an International Pop Festival. And we only found out as we were leaving that they'd been forbidden by the Russians to bring in any Western groups and had said 'Up yer Khyber' and brought us in.

M Any political things happen?

L Czech group asked to sing anti-Russian songs, there was one dedicated to the cat who died under the wheels of a Russian tank and all this sort of scene, that was pre the body burning scene, this was Christmas. There were about 5000 of them in this large twenty opera house obviously a hangover from the Hapsburgs' days you know.

M How did you go down?

L Very well actually. I didn't think they'd understand us because the last thing they'd had over there was the *Swinging Blue Jeans*, but there's more kids in Czechoslovakia that dig long hair than here by percentage population.

M There are some very good groups there.

L They're really up [illegible] these are the Mothers [illegible] who are frightening [illegible] couldn't believe it, we were walking in we could hear them as we came up the hall and [illegible] Christ, the Mothers are there [illegible] and when we walked in it was these Czech kids. God, some like that!

M With regards your thing [illegible] opera [illegible] in any way a [illegible] of your [illegible] background? Is the way that the Beatles are always using British music [illegible] old [illegible] connections [illegible]? Do you feel any [illegible]

L No [illegible]

about concert hall scene that we usually do at rehearsals, Keith gets on the piano and plays like Russ Conway, terribly out of time – he's developed it to an art, to play out of time, stuff chords taking the piss out of concert hall pianists and working men's club pianists too. That, I came through a lot of THAT scene in the North East. They were the only places we could play were working men's clubs.

M. That really is the background to most British pop groups.

L. A lot of the people in the groovy groovy pop scene man, wouldn't like to admit that they've ever seen inside a working man's club. I mean but [illegible] where it's frightening. I mean, that's all there is in the North. I mean you just can't exist … well I haven't lived there since 1965 but in those years prior to that, you had to work in them, they were your stable diet for earning bread. It was more like what colleges are now you know. Imagine a group trying to work without doing a college gig! Impossible!

M. So many British groups try to ignore these real British roots and assume the American blues roots of Rock and Roll and all that.

L. They've ALL played other things before that … If the guy is 23 or 24, he's gone through the whole bit, the Cliff Richard and The Shadows with the blue Mohair suit and the red Fender doing all the footsteps. They would gone through it. Funnily enough Brian didn't … he was in a jazz trio … he used to look down on all that … he only came into pop when it got blues and jazz a bit later which was about '63-4. Before that he was with 22 piece swing orchestras and a formal piano quartets and all. But us, we've had no training at all coming up through the mill.

M. Does your surroundings affect your work at all?

L. On my own it does a bit … I can't sit and write words in a crowd or put things down on envelopes, I've got to get myself away. The words I've written other than that were in the car and I'm not altogether happy with these. They're not the best words I've ever written. I like to be completely on my own and just sit or just lay on my bed with a cassette and a bit of paper scribbling away.

KEITH EMERSON I get most of my ideas through improvisation which occurs during an evening you know and I find that you're playing your best if you're in a relaxed state of mind. You haven't got to worry about any sort of image or anything like that, you're just getting into your instrument and that's when things start to jell.

L. Tunes tend to be born out of other tunes don't they?

K. There are licks that every musician plays. Certain licks which they like to blow.

M. Do you memorise [illegible] all the things you improvise so that you can use them for later compositions?

K. Sometimes you do forget. Like someone you can play a really good solo one night around say the sequence of 'She Belongs To Me' and you come off stage and you're raving about it saying 'That was really together' and then you try and do exactly the same again the next night and everybody forces themselves to do exactly the same thing. It's this … if you force yourself to do it, it just doesn't come off. You've really got to forget it. It's best to forget the way you did it the night before and then you'll find that something else different will happen again, no? It'll be a different scene but it will happen again.

M. Do you think of your playing as a group or as individuals improvising together?

K. It has to be as a group.

September Productions Ltd
present The

LIVERPOOL SCENE

in concert

introduced by

John Peel

on Saturday 26 April 1969 at St Pancras Town Hall
Euston Road NW1. Doors open 7.30 for 8.00 start
Tickets from box office or Sandy Roberton 5?
Maddox Street W1 15s or 10s

L. We don't really get into this solo thing, because we're too much of a group, rather than as individuals. Our music is our music. No one could come and jam in with us. They couldn't just sit in and play our stuff, we'd have to play a 12 bar blues, reducing it to that low denominator, the worst common denominator again.

K. When you find yourself using the same things in your solos every night you really get sick you know, 'Oh no, not that again.' You come off stage and think 'Why can't I think of anything else?' (laughter)

M. How do you figure out the words?

L. Well what usually happens, Keith will write it and play it on piano and la la the melody line against the chords and I take it from there and fit words to the la las. Once I've got the subject matter of what the song is about I'm away. Sometimes I'll just start it with one line.

Photo: [illegible]

M. Is that how it always happens … tunes before the words?

L. It has been the last 7 or 8 months. Before that I used to get words and say 'There you are' and he would sort of fit them to a tune and couldn't get quite near it so I'd shift a few words around still retaining the meaning of what the line said. We came to an impasse on it about May where I had this set of words called 'I'm One Of Those People My Father Tells My Sister Not To Go Out With' and you wrote about four different tunes for that until you finally got one that I liked, didn't you? And we thought [illegible] what the words say is not ballsy enough. Everything since then Keith has written a tune and I've put the words to it, so it seems to have worked out best that way.

M. Even with a tune like 'Little Arabella'?

L. That was Keith's tune that had another set of words. He didn't like the words I wrote the first time around. So we sort of tactfully tell each other. Well I think if you wrote something a little bit more … well … You didn't tell me you thought they were shit, you put it nicely and I wrote some other words. I find it easier to work like that, to a set tune.

M. Are the Beatles an influence …?

L. Oh the Beatles are an influence on anyone that plays any sort of music … I've been a Beatles fan since that first ever record.

M. There's a strange thing about you as a group, there is something very intimate about the sounds you put out, doing free concerts in the park and records like 'America' which are all about policy statements and yet no-one seems to know very much about you. Do you have any ideas about your group image? Do you want to say something outside of your music?

L. I don't really think we think of our image. There was the 'America' thing, but the way they all get armed to the teeth there you know. What we basically wanted to say there was an anti-gun thing. And even a lot of people who you'd think are peaceful people, turn out that in the cupboard or bureau they've got a .45 in case the niggers revolt. It's just an incredible sort of … I guess it's the Wyatt Earp philosophy and they're doing themselves in. They should get the guns out of the streets. At the slightest provocation they're all loading their pistols up ready for a big shoot up. They've lost three prominent statesmen [illegible]

M. What about the concerts in the park?

L. We dig the idea of playing in the park. It's outdoors. I went to the first one and I thought 'That'll be nice' and it was such a gas, beautiful vibrations there and I thought 'Yes! Gotta be in this.' So we said 'Can we play at the next one please?' and they said 'Yes'.

K. When you've got a scene like that, when you go on stage feeling completely free knowing that there's nothing like money [illegible] and you feel that you can go on stage and do completely what you want because the people there haven't paid anything. If they're disappointed they're not going to have lost anything.

L. I think we do that anyway … when we go and play on a gig.

K. Oh yes we do, but I think when you're not playing for money then you play better.

M. Do bad notices [illegible] you?

K. Yes

L. We can sense how an audience feels towards us, if they're sympathetic and really wanting us to do something, we can do it so easily. If we feel warmth coming up.

M. Ever thought of doing a live recording?

K. Yes, we're going to do one in America. Soon as we find the right gig and the right venue where really good scenes are happening. We've found that different recorded things go … live appearances go … there's a completely different sound … that version of 'Rondo' and 'America' that we've put down on record are different to how we put them down on stage.

L. There's nothing on record that we haven't played better a hundred times on stage.

K. And this is why we want to do a live album and try and get down onto a disc what we really sound like.

M. You write all your own stuff?

L. Most of it yes. We do a few arrangements of other people's things but we try and make them completely different. To destroy the whole number right down to its basic essentials which are the words and the chords and then start again from there. There's another Brandenburg Concerto which we might do something with.

K. That's number 6 in B flat – it's very good.

L. This 6 is the one we're doing and we're putting virtually a … It can only be described as a Jimi Hendrix feel next to the rhythm of it … with the bass and drums and Keith's doing the complete Bach thing over the top on the organ. That's how we're going to set out to do it. How we'll actually do it is another [illegible]

K. I wish Bach were alive today … his bass lines are so ridiculous like on number 6 … the bass line just pounds along.

M. Do you think you'll use any electronic equipment in the future?

K. Well we do that anyway … on the organ I use sounds which aren't musical and can't be written down as dots on manuscript paper. I'm very interested in some of the things that John Cage has been doing with the Buffalo Philharmonic Orchestra, they've done variations around Bach and Handel and people like that together with electronic sounds and it's very good.

M. Do you find any alienation from the people you used to know?

L. You do because if you get the faintest medium of success the people you used to know, in their minds they think you're a big pop star which is a frightening scene. If I go home to Newcastle the guys I went to school with, they say 'Oh I'm still doing an ordinary job and still driving a Ford Popular' and I say 'I don't drive at all'.

M. Do you find you can get over that in conversation?

L. There's a barrier. It's in their mind that you're … I don't feel any different apart from the fact that I'm slightly better off and I'm older. I got up there and [illegible] I've told everything to my parents [illegible] seen them again for a bit. I find it difficult to maintain contact with the people I used to know. They treat me entirely different; of course I've changed and they've changed but I can't find out how they've changed because there's this barrier. They treat me entirely differently and say 'Oh you're a big popular now' [illegible]

M. Are you able to remain true to yourselves in the pop business?

K. Try to. I don't know how much we succeed because we're obviously influenced by some of these commercial [illegible] But all this … walking down Carnaby Street in paper underpants … I'd like to see anyone try to get us involved in all that. They'd get a swift [illegible] up the hooter eh?

Copyright Miles Associates 1969

Snide Comments, Vicious Rumours and Downright Lies...

Dear MusicIT

Barry [illegible] thing in IT [illegible] I agree bands [illegible] on tour in the States do get more appreciation than over here (they also get [illegible] abroad) but considering population differences, they should.

What the hell does Novak think of the [illegible] 'underground' [illegible] Trendy words which evolved FROM THE STATES when all the teenies got turned on to the MCs.

Also Mr. Novak, you and all your American [illegible] friends (who must be VERY [illegible]) what you're saying when you talk of US influencing your [illegible]. You are [illegible] alarming rate. Ten Years After have [illegible] Jethro Tull have had their wings [illegible]. God knows what will happen to the Family and the [illegible].

But [illegible] to Novak and Love MusicIT. Please print this—it needs to be said.

Rich & Phil
North Harrow, Middx

Dear MusicIT

As you so rightly point out in IT [illegible] (Snide Comments, etc.) the [illegible] with regard to non-members getting into college dances [illegible]. You ought to see Bristol—they won't even allow Bristol students who don't attend the main University to go to University dances. No wonder we [illegible].

Another moan about Bristol whilst I'm writing is that we have no [illegible] underground clubs. The nearest regular thing is [illegible] Locarno on a Thursday (you call that underground?!!). Moody [illegible] well.

The colleges do get people but [illegible] so please make a plea to some one [illegible] to set up a [illegible] non-profit-making [illegible] to [illegible] weekends.

Love

Steve
Bristol University

EDITORIAL FOOTNOTE

[illegible]

COURT IN THE ACT

[illegible]

*

MUSIC NOW

THE WORK of Cornelius Cardew, John Cage and Chris Hobbs is [illegible] featured [illegible] concerts organised by 'Music Now' at the [illegible] in May. See 'What's Happening' for details [illegible] Music Now, [illegible] Arundel [illegible] Gardens, London W11. These concerts are on May [illegible]. [illegible] tickets are available from Music Now or the Roundhouse Box Office (01 485 [illegible]).

*

GYPSIES MOVE IN

LEICESTER produces [illegible] for everyone. [illegible] Family [illegible] says much for the [illegible] of the [illegible]. When Family were the [illegible] very [illegible] local bands [illegible] Le-Gay were struggling against [illegible] GYPSY played beautiful things at the Country Club last Sunday and will probably be enormous this summer.

*

BLOOS NOOS

[illegible]

*

AGGREGATE MIXING

THE CROSBY-STILLS-NASH [illegible] has [illegible] completed but still being mixed. The United States will be able to buy it from [illegible] but Britain will have to wait until the end of July to hear it.

*

OUT OF THE QUEST ON DEPT

ALTHOUGH I still [illegible] the following Press Release from the [illegible] was [illegible] printed as: The John [illegible] Society [illegible] PSYCHOCERAMIC REVOLUTION. [illegible]

[illegible]

[illegible]

WHY[illegible]

*

OH YEAH? DEPT

[illegible]

*

JIM'S FLASH

LATEST EPISODE in the saga of Jim Morrison v The State of Florida leaves Jim on bail of 5,000 dollars following his surrender to the FBI. He faces charges of lewd and [illegible] behaviour, public [illegible] and unlawful flight to avoid arrest.

*

HERE WE GO AGAIN DEPT

[illegible]

*

PIG MAKES IT

TIPPERLY GRINNING PIG [illegible] Ahead Rings Out [illegible] written by Mick Abrahams and Jack Lancaster. Titles include It's Only Love, Dear Jill, Sing Me A Song That I Know, Modern Alchemist, Leave It With Me and Why Aren't You Coming? [illegible] Dear Jill as a single [illegible] May 9th.

*

JUNIOR'S EYES

JUNIOR'S EYES [illegible]

*

JAN S

[illegible]

*

LED RECORD

THE LED ZEPPELIN go into [illegible] this week to record tracks for their next LP. Jimmy says that the material will be an amalgam of many styles and there's a [illegible] that a single will be released out of these sessions. The album will probably be released in two month's time.

*

VIOLENCE AT FILLMORE

LAST WEEK Family [illegible] Roger Chapman [illegible] Fillmore boss Bill Graham, [illegible] the group were immediately thrown out of the Fillmore East where the band were appearing. Things were eventually sorted out amicably and the group went onstage the following night as scheduled.

*

EVERYBODY CLAPPED

IT ONLY NEEDS one of those chicks to get the clap and most London underground bands would be in a sorry state.

*

PLEESE

[illegible]

*

MEAT & EYES

[illegible]

*

THOSE IN NEED DEPT

LEE JACKSON phoned to ask if I knew [illegible] end of May [illegible] until the end of July. [illegible]

[illegible] group to work with [illegible], suggestions, large offers all [illegible].

*

LAST MINUTE THINGS

[illegible]

*

VERY LAST MINUTE DEPT

JOHN PEEL getting hassled by so many people for so many things that he really didn't need IT on his back as well. Hence no article in this issue but apologies from him and a promise for the next.

*

Hey Hey Hey KEEP ON TRUCKIN

*

CIVIC HALL GUILDFORD
SUNDAY 4th MAY at 7.30 pm
SEAN McGOWAN PRESENTS IN CONCERT

THE LIVERPOOL SCENE
THE HAROLD McNAIR QUARTET

featuring Harold McNair, Tony Carr, Flute, Drums, Bill Le Sage, Spike Heatley, Piano, Bass

AND GUEST JEREMY TAYLOR

[illegible]

Droppings from the Stable

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

Eon Juice for the Kick Queen

A COMPLETE reverse of the most [illegible] LP this month featuring the most unlikely instrument played by the most absurd group with three — sound em three — generations of musicians.

First the Instrument. The Jew's harp, a [illegible] instrument and one of the oldest and most basic known to man, has been used for all manner of things. In Formosa as a love letter; for a Witches Sabbath during the reign of James VI in Scotland as a dancing accompaniment; as barter by English settlers with the indigenous populations in the New World, S. Africa and by Captain Cook in the South Seas; for sacred trance dancing by women in Eastern Tibet. It is no wonder the Jew's harp has remained popular if unheralded. It's small, easily transported — more easily so than the Indian wooden flute. It's about as easy to play as a tissue and comb and with a little practice easy to exercise the instrument's comparatively limited range. It can be made from various materials, cast-iron, bamboo, steel, plastic (?). The imported Austrian steel Jew's harps are to be preferred to the cast-iron home product. The difficulty in playing the cast iron Jew's harp has given the instrument the undeserved reputation of sounding like two spastics making love in a crypt on a bed with broken springs. Harvey Matusow's Jew's Harp Band avoids visual vaudeville to explore the instrument in an eastern sense to produce a kind of raga [illegible] Tibetan [illegible]

The group is absurd because of its individuals, the juxtaposition of individuals, and contradicts all current 1969 pop group image making. In an age when the 'generation gap' as problem is widely discussed, this group finds the three generations of musicians ages ranging from 16 to 7[illegible] with the others evenly distributed between. Well, if we can't talk to them maybe we can play music with them or at least some of them as we can try. It wouldn't be a bad idea for the Stones to get ahold of a musical oldie who shared their ideas. There must be [illegible]. Does Marianne Faithfull play an instrument? Is she willing to learn? As individuals, the band comes together not to make it [illegible]. Other interests and activities preclude such aberrations. This group exists to stretch the capacity of the instrument and not the other way round. It has an easily understood continuality. Each song (?) a natural demonstration of a flow [illegible]. Each song will be given individual treatment. Interesting biographical data as part of the organic sandwich.

◆

CLOUTCH HUNT. Featured on album. Each harp player introduces himself, the players introduce themselves to each other musically.

WET SOCKS. [illegible] several [illegible] formerly of [illegible] of the group

War Between Fats and Thins
HARVEY MATUSOW'S JEWS HARP BAND (Head Records)

a tall red-headed graphic designer from Hungary. In a duo rhythm [illegible] Czech firm of Jew's harp music makers tested here in some of the best instrumental [illegible] for album. As always, a man is much more aroused [illegible] a metaphor. A zip-master for anyone who has had wet socks. A song for everyone in the UK.

WAR BETWEEN FATS AND THINS. Will appeal more to New Yorkers who know about New York's undeclared calorie war between this way: Central Park East and the plastic and gold strip of fat ethnic West. (LP to be released in US at the same time as UK release.) A bit of an [illegible] joke with a Lindsey Anderson If [illegible] ending. Vocals by Matusow. Leslie Kenton makes recording debut on instrument following in footsteps of famous jazz band leader father Stan Kenton. Elsewhere in album Leslie Kenton does vocals, notably on Margie Swisscheese track where she distinguishes herself with a competent bit of [illegible]

MARGIE SWISSCHEESE. From Kinima images from 'IT' (and elsewhere?) [illegible] Cottage [illegible] of Susie Cheese [illegible] a psychedelic fistfight. Starts with a bang.

13 NUNS. Undisguised autobiography by Matusow about first encounter with women after being in jail four years. Ends with the words, 'You could cover your floor with nose paint.' Question: Can rigor be of any use?

VELVET TOOTHPASTE. Over-cute title hides doodle threat. Chris Baker on both sitar and bass harps, whom [illegible] might be more descriptively titled Car Crash. Anne Lockwood backs up Chris on this one with Tibetan gong, bells and zither. Anne Lockwood, a graduate of the Royal Academy of Music, has [illegible] her native New Zealand. Her latest project is the [illegible] of a [illegible] piano. It can be played, it can be squashed. It blows bubbles thru its side [illegible] a gagging plastic mouth. Miss Lockwood also plays glass and has a lovely smile.

CARROLL & HAPPY HOUR. Features Claude [illegible] on alto harp, a 7[illegible] year young retired [illegible] from the City, the only member of the musicians union to have the Jew's harp as his only instrument. He is helped here by his wife Kate on piano (and others) for a [illegible] musical salute to a [illegible] gathering Commonwealth country.

LOVERS OF SAINT CESSPOOL SQ. As Living Newspaper might sound as a radio play with musical interludes. A bit of Mr Interlocutor, Mr Bones, Groucho Marx drop-a-line banter with the usual proportion of [illegible] Diddley piece (Checker LP 1436) has two [illegible] 1958 [illegible] to the [illegible] north [illegible] burlesque [illegible] But [illegible] Diddley [illegible] than a [illegible] people take it [illegible] of [illegible] to each other [illegible]

theatrical bowls. But what Country Sq[illegible] lacks in [illegible] it makes up with little known information [illegible]. For example Love Field is the name of Dallas Texas airport. Also a piece of the Matusow autobiographical persistence. When ordered and directed by the US Senator from Texas to answer the question whether the manufacturer of your Yo-Yo is known to you to be a member of the Communist Party? Matusow refused to answer, was cited for contempt of Congress, tried and sentenced to Lewisburg Federal Penitentiary where he met fellow prisoner Wilhelm Reich known to the cons as the sex-box man.

SCAT BAT & POO CHILD ON THE MOUNTAIN are instrumentals whose moods, in this case are reflected by titles.

THE OFFICIALS. Zero Mostel the con man. Pogo of the early fifties, throws his big frame on the stage, wearing a Sherlock Holmes hat, carrying a large magnifying glass. The audience [illegible] together [illegible] Boys [illegible] the Hollywood Ten, The Chicago Three, [illegible] Blind Boys of [illegible] appearing [illegible] peers through his glass [illegible] the lowest [illegible] when the [illegible] is out [illegible] said by Ted [illegible] American Patriot and [illegible] Chicago [illegible] officially [illegible] comes ready [illegible] courtroom psychodrama. The Officials [illegible] official procedures [illegible]. A monologue about this new mood.

◆

In addition to the alto, tenor and bass harps, the Band plays [illegible] toy [illegible] turtle, potato chips, a two string backless guitar, smiles and giggles, [illegible] stoned [illegible] studio [illegible] by engineer [illegible] Humphrey — who does the same job for the Pink Floyd. All compositions by Harvey Matusow, a frequent contributor to this and other journals writing under his own and other names. As Founder and Chairman of the International Society for the Abolition of Data Processing Machines, Matusow recorded this piece in a recently published book called THE BEAST OF BUSINESS: a record of computer atrocities (Wolfe Pub. London 1968).

Bobby Davidson's sleeve photography is up to the usual high standard that produced Frank Zappa on the bog and a nude black girl [illegible] over a [illegible] while [illegible] Your Poster.

This LP is an encouraging sign. Following the philosophical lead of Hapshash and the Coloured Coat — a group of like-minded heads in a studio [illegible] by other means — the Jew's Harp Band will encourage by its energetic example. The best performers are not those that engage you with subtlety and intricacies but ones that make you want to play. The Living Theatre's 'Mysteries and Smaller Pieces', Godard's One Plus One, Burroughs's cut-up, fold-in writing are such examples.

Encourage record companies to produce more weird by buying this record. [illegible] Makes an excellent gift and novelty. Better still, get a Jew's harp [illegible] in Wales — for your summer travels as a companion or [illegible] I [illegible] Tagore, [illegible] believe me when I sing'. Get a Jew's harp and put an end to [illegible] music as a spectator sport.

The Jew's harp is the mouth [illegible]. Whatever the musical merits of 'The War Between Fats & Thins' this LP serves to re-introduce the Jew's harp into contemporary music, asking more questions of the instrument's varied possibilities than are answered. But suck.

Peter Swick

JOHN SCHOFIELD
01836 2890 2899

EAST OF EDEN

The Beatles as nature intended.

"Get Back" is the Beatles new single It's the first Beatles record which is as live as can be, in this electronic age

There's no electronic watchamacallit

"Get Back" is a pure spring-time rock number

On the other side there's an equally live number called "Don't let me down"

Paul's got this to say about Get Back
"we were sitting in the studio and we made it up out of thin air... we started to write words there and then.
when we finished it, we recorded it at Apple Studios and made it into a song to roller-coast by"

P.S. John adds, It's John playing the fab live guitar solo

And now John on Don't let me down
John says don't let me down about "Don't let me down"

In "Get Back" and "Don't let me down", you'll find the Beatles, as nature intended.
Get Back/Don't let me down (Parlophone 5777)

EMI/Apple Records

SOUNDS

LAST EXIT TRAFFIC Island ILPS 9097

IT'S A SHAME [illegible]

Mark

THE INSECT TRUST EMI EST 109

[illegible]

SWINGIN WITH PEE WEE P.W. RUSSELL PR 2008 40/0d

[illegible]

SPOOKY TOOTH – SPOOKY TWO Island ILPS 9098.

THERE IS ONE [illegible]

THOUGHTS AND WORDS BOB AND MARTIN LPS 83224 34/7d

[illegible]

KEEF HARTLEY BAND HALF BREED DERAM SML 1037

[illegible]

POET & THE ONE MAN BAND. Tony Colton & Ray Smith Verve Forecast SVLP 6012

THE LONDON SOUND [illegible]

CADET CONCEPT MARSHALL CHESS Tel CHICAGO 60618

NOW THAT Cadet [illegible]

GHETTO MUSIC EDDIE GALE BST 84294 47/5d

IMAGINE [illegible]

THE CAROLYN HESTER COALITION – Metromedia MD 1001 (Import)

[illegible]

Miles

A PIECE OF GOLD BOBBY BLAND ACLP 8006 37/5d.

[illegible]

THE STRANGEST DREAM

[illegible]

SHINE ON BRIGHTLY PROCUL HARUM Regal Zonophone SLRZ 1004

[illegible]

Mark

NASHVILLE SKYLINE BOB DYLAN SBPG 63601

THANKS [illegible]

Mark

H.P. LOVECRAFT II SPL 7872. 39/5d

[illegible]

The Moody Blues
On The Threshold of a Dream

[illegible]

have you heard?

12" Stereo or Mono LP

Decca Records, Decca House, Albert Embankment, London SE1

DERAM

LYCEUM – exposed and explained

THERE IS A PARADOX in running underground pop clubs, in so far as the club should be a commercial self-supporting enterprise, while at the same time in the context of it being "underground" it ideally should provide a regular meeting place for the community and fairly cheap entertainment for the often very poor drop-out.

[illegible]

COMMUNITY MARKET

[illegible]

UNDERGROUND EXPLOITATION

[illegible]

Mick Farren

GGG

BRIBED RETORTS DEPT

[illegible]

MIDDLE EARTH MYTH

[illegible]

MEDIA STALLS

[illegible]

MECCA'S MOUTHPIECE

[illegible]

BOVVER BOOT & BUNDLES

[illegible]

MUSIC NOW presents

Saturday 3rd May 8pm

Music Theatre Sonic Arts Group of New York with Robert Ashley David Behrman Alvin Lucier Gordon Mumma

* Hornpipe	Mumma
* Questions from the Floor	Behrman

Sunday 4th May 3—10pm

Atlas Eclipticalis	John Cage
The Great Digest para. 2	Cornelius Cardew
* Make Sounds with Stones	Christian Wolff
Voicepiece	Christopher Hobbs
* Scrambling	Howard Skempton
* Silver Pyramid	Eddie Prevost
* String Trio	LaMonte Young
* String Quartet	Terry Jennings
* Candle Piece for Radios	George Brecht

Thursday 8th May 8pm

* Shelter 9999	Lucier
* The Wolfman Motor City Revue	Ashley

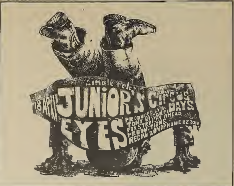
Friday 9th May 8pm

AMM – Keith Rowe Eddie Prevost Christopher Hobbs Lou Gare Cornelius Cardew

* First public performance in Britain

THE ROUND HOUSE, Chalk Farm Road London N.W.1

Tickets 10/- from Box Office The Round House (01 [illegible]) (and where 6/- from Music Now)



SIMON & GARFUNKEL
THE BOXER c/w BABY DRIVER
4162

A Flamenco Primer

THE point about flamenco is that while most people think they know what it is all about few really do. Flamenco is therefore one of the most misunderstood art forms of our time. You mention the word to any slightly aware person and it conjures up thoughts of bare-backed gypsy girls in flounced dresses dancing with sexual abandon, and men in tight costumes doing zapateados all over the place.

The truth about flamenco is as far away from this as the Tremeloes are from Led Zeppelin, the thing being that while one exists as commercially exploited entertainment the other exists for its own pleasure and little else. There are two kinds of flamenco — the stage kind and the real kind, and even educated Spaniards only know one. This is the one that is the same in Madrid as it is in London or Paris, and although it can often be extremely good its sole aim is to make money and to be so a great art has to be [illegible]

Ask anyone which great flamenco guitarists do they know and the answers come rattling back, but they are the wrong answers. The names are those of solo performers and this in itself is a contradiction. The purpose of the guitar in flamenco is to follow the singer and is at all times subordinate to him. Therefore a solo guitar is like a train without an engine and even though these people [illegible] at every performance, the truly great flamenco guitarists like Melchor de Marchena, Don Ricardo and Diego del Gastor understand the guitar's true role in flamenco and keep to it.

The essence of flamenco is the singing [illegible] the more popular forms, the greatest singing is cante jondo or deep song. This is the flamenco singing that people find hardest to understand and harder to listen to. To the uninitiated it sounds like incoherent wailing. In fact the forms are rigidly set, whether soleares, siguiriyas, cana or whatever, and the verses are concerned with death, suffering, persecution and unrequited love. A comparison with authentic negro blues is apt here, and in addition to this aspect, the vast amount of improvisation used in flamenco is also on the same lines. When a guitarist and a singer work together for the first time it is usually enough for the singer just to say the name of the form he intends to sing; the guitarist can then follow so long as he keeps within the [illegible] the compas of each form and he will improvise [illegible] with the falsetas which are the solo parts between verses when the singer is getting his breath.

There is little doubt that flamenco has always existed in Spain in some form, but it is true to say that the gypsies took it up and developed it. When they were driven out of India by Tamerlane's hordes at the beginning of the 15th century the gypsy bands wandered across Asia and Europe, eventually arriving in Spain where in 1450 they finally drew in Andalusia, the southernmost province, but around 1500 the Spaniards decided to rid their country of all undesirable elements and this put the gypsies in the same category as the Jews and Moors. So these three persecuted minorities became united against the Christians, and it was from this fusion that flamenco developed.

Eventually the art became respectable, and by the nineteenth century had reached its peak. This was the Cafe Cantante (literally singing cafe) period. As flamenco was originally comprised of a singer without accompaniment, so the guitar now found itself complementary to the voice, and ordinary singers who had learnt what they knew from their parents and grandparents as part of [illegible] found that they could get paid to perform in public.

Gypsies still dominated flamenco [illegible] but there were now many good non-gypsy artists. Dancing became popular during this period but many purists feel that it is not really an integral part of flamenco, more the exhibition side. This is not to say that there have not been a great many excellent dancers, both male and female, but dancing is often looked on as a slightly superficial appendage.

The Cafe Cantante ended from its own fate. Such was the competition between various artists that their styles became increasingly commercial, and gradually the cafes closed down.

Although flamenco is now found in stage shows all over the world, the only region where it is still to be found in its natural form is lower Andalusia. This is a tiny area north west of Gibraltar, embracing Huelva, Sevilla, Granada, Malaga and Cadiz, but it is the spring from which the art has always gushed. It is also one of the poorest areas in the country and even now it is not unusual to find villages which can only be reached on foot or horseback, where electricity and piped water are unknown. This is the area of pretty whitewashed villages, where many able-bodied men can only find work for a few months each year and where wages are hardly enough to live on. From this strange part, the capital of which is Sevilla, come nearly all the exponents of flamenco (as well as of bullfighting) and it is not difficult to find small villages which boast three first-rate singers and two top guitarists, all working at the same [illegible]

After the Cafe Cantante period flamenco all but died and it was only the coming of the long-playing record that saved it. As with all lost art forms people began to take an interest again and it was these people who went out into the olive groves and the sierras with their tape recorders who were perhaps its salvation. These men found shepherds, labourers, bull herdsmen, vineyard workers, and others who still remembered how to sing the old styles as they had been handed down over two hundred years or more and once these were on tape they were soon put on record. Now it is these records and others like it that keep alive the essence of true flamenco, and no longer does an art form have to rely precariously on word of mouth for its perpetuation.

But as flamenco always had its persecutors, so it has them even today. A person involved, a flamenco, whether singer, guitarist, dancer or sympathetic aficionado, is often known as a flamenco and to be flamenco is to be set apart from other men. Flamencos are usually hard drinking, hard-living, work-shy eccentrics and altogether highly individual extroverts, whose sole aim is to enjoy life now with no care for the future. There are [illegible] stories concerning great artists who, having earned huge sums of money in a short time, threw large parties which lasted until they were penniless again. But although these [illegible] are the ones which cause straight people to scorn them they are [illegible]

[illegible]

You may [illegible] up to my delight and [illegible] I have [illegible] recently to hear the [illegible] and [illegible] follow [illegible] the great black [illegible] an experience.

Many artists, if they are [illegible] signed up for a tour where [illegible] good money for a little work, but there are [illegible] the older ones, who [illegible] because they enjoy what they are doing and [illegible] to keep the purity of flamenco alive [illegible] to practise it as it has always been.

Habichuela

SUPER FREAK PRESENTS

COUNTRY CLUB

Sun Apr 27
FAIRPORT CONVENTION

Thurs May 1
SHELTER/RELEASE
BENEFIT
JUNIOR S EYES/HARD MEAT

Sunday May 4
FREE

Thurs May 8th
To be announced

Sun May 11
PRETTY THINGS

FREAKEASY
(Fishmongers Arms, Wood Green)

Fri Apr l 25th
SPOOKY TOOTH

Fri May 2
JACKIE LOMAX

Every Monday at
the Roebuck, Tott. Ct. Rd
JODY GRIND

Music from Musicland

new music
AT
THE WHEATSHEAF
kenton st., 200yds. russell
STARTING □ stat.
SUNDAY 27th Apr 7.45

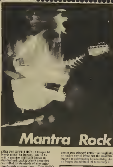
Midnight Court

JEFF BECK GROUP

[illegible] my [illegible] hands [illegible] wind [illegible]
[illegible] where
I hear [illegible] in the [illegible]
[illegible] past a guest
And [illegible] I was [illegible] love
[illegible] and the [illegible] and gave me the shove
[illegible] in my heart
[illegible] of which I am part
And O [illegible] with laughter
And [illegible] dancing wind
[illegible] quartering
[illegible]
[illegible] and the welfare [illegible]
[illegible] the war and the beast
The [illegible] in the [illegible]
[illegible] side [illegible]
[illegible] the [illegible] they're both in the [illegible]
[illegible] and Jesus told his [illegible]
And [illegible] gonna [illegible]
And O [illegible] with laughter
And [illegible] dancing wind
To [illegible]
[illegible] their [illegible]
[illegible] your [illegible] in your [illegible]
Your [illegible] and the judge [illegible] spare [illegible]
Saying [illegible] goodbye [illegible]
While the [illegible] down with their [illegible]
And [illegible]
To the [illegible] and the system that keeps them [illegible]
Which is [illegible] well [illegible] and no brains
[illegible] their way
[illegible] their way
The [illegible] say
Defending [illegible] are [illegible]
And [illegible] a [illegible]
Of [illegible] to [illegible] flesh
The [illegible]
The [illegible] serve to perpetuate [illegible]
And the bankers [illegible] money and art
Full up with [illegible] and [illegible] heart
With the [illegible] on to fame
And [illegible] mind [illegible]
And the [illegible] collection [illegible]
The [illegible] perch
Unnoticed the money box [illegible] the [illegible]
And the [illegible] his [illegible]
And the [illegible] his [illegible]
Censoring [illegible] his brain
He [illegible] and says [illegible]
(The [illegible] off to [illegible] the [illegible])
And the [illegible] the sky
She [illegible] her [illegible]
His [illegible] and [illegible]
[illegible] hundred miles of his ear
AND O HOW THE SEA SHE ROARS WITH LAUGHTER
AND HOWLS WITH THE DANCING WIND
[illegible] THE DYING LYING THERE DYING
And [illegible] good and your bad
If you [illegible] to be [illegible]
And [illegible] and I [illegible]
[illegible]
And [illegible] get [illegible]
[illegible] good and that you [illegible]
[illegible]
[illegible] nowhere to go and so you might as well [illegible]
[illegible] long time
And [illegible] the [illegible] wind
[illegible] gentleman, suggesting
[illegible] some time [illegible]
[illegible] through [illegible]
[illegible] my [illegible] and I [illegible] while
[illegible] smile
[illegible] I was born and the [illegible] I will die
[illegible] I lay
The [illegible] of life [illegible] by
[illegible] I know from my birth to my last gasping sigh
[illegible] SHE ROARS WITH LAUGHTER
AND HOWLS [illegible] THE DANCING WIND
[illegible] MY [illegible] STANDING HERE QUESTIONING
[illegible]
The [illegible] and rhyme
[illegible] my dream [illegible] me [illegible] in a [illegible] that
Held [illegible] sweet second then was popped and disappeared
[illegible] meaningless meaning
[illegible] meaning
[illegible] down by the stream
[illegible] downstream
[illegible] water flying away
I'll [illegible] to see you [illegible] I'm on my way
And there's a [illegible] that I'm [illegible] through
And I [illegible]
And there's a doorway that I'm [illegible] into
To forget it
But [illegible] past beyond the sky the [illegible] midnight gathers
And [illegible] behind my [illegible] the [illegible] flutter
[illegible] April [illegible] game
[illegible] the same
[illegible] in the [illegible] watching [illegible]
[illegible] stars and [illegible] downstream
And the question [illegible] underneath is forever
And the [illegible] through my teeth answers Never
[illegible] past beyond the sky the shuttering midnight gathers
The [illegible] and the [illegible] and the wind [illegible]

WITH LOVE ROY

McGOOHANS BLUES
A SONG FROM THE LP FOLKJOKEOPUS (LIBERTY RECORDS)
BY ROY HARPER



Mantra Rock

ENDLESS REPETITION — Images bill boards along the freeway ads on TV make a gesture it [illegible] and jingles all standardised, packaged and presented controlled by standards of computer punch cards magnetic tape. Tom Wolfe's electric pastel e-tetra environment — all one big archetypal grid with only the [illegible] and progress so slow it doesn't show — a day to day time sense. Things have lost their beginning middle and end. Things already exist all you do is find them and they continue till you lose interest — all those books movies records you never read see play any more. The art forms of the new age feedback the rarified boredom of repetition — the boundaries are down, painting no longer restricted by frames, they continue off the edge of the canvas into infinity (Pollock, Poons, Riley) Artists no longer restricted to painting indeed no longer restricted to art. Words and phrases repeated each day in slightly different order on the [illegible] news, repeated in Burroughs' texts, in McClure's poems and his play 'The Beard' — Miles Davis restricting his playing to one or two selected notes — no beginning or end to any of them just the recycling and re-establishing of something. Art no longer the artifice of somebody's (the artist) realises but the birth (finding) of new things (maybe by recognition as Duchamp's 'Ready Mades' or Cage's street sounds) which once in existence go out into the world on their own, autonomous, to live their own life (as Robert Indiana's paintings which come back for a re-[illegible] every 2 or 3 years). So in music this format (rather lack of form except internal currency) which is recurring in the extension of modern jazz (Peter Brötzmann, AMM, Terry Riley etc . . .) and in pop it takes the form of mantra rock.

In harmony with [illegible] and [illegible] situations, autonomously [illegible] first showing with those closest to the media (McClure, Warhol). So Warhol's painting and silkscreens of endless repetition turn to films of Empire State and sleep and [illegible] than the Exploding Plastic Inevitable [illegible] with [illegible] on every table and The Velvet Underground's first album of pure mantra rock — each track having no inherent time length. (The Velvet Underground and Nico — Verve V/VS 5008.) The sound following through into its most refined and beautiful example: 'Frozen Warnings' and 'Evening of Light' by Nico on 'The Marble Index' (Elektra EKS 74029) which have even eliminated the beat — a very important step. The beat is being drilled around all the time (Beatles 'Happiness Is a Warm Gun', 'Hey Jude', 'Day In The Life' etc etc) and in the work of Spirit, U.S.A., Vanilla Fudge, 'Soft Machine', 'Touch', etc. However many of these numbers have definite peaks and endings (exception of 'Hey Jude' which could go on forever). The pop mantra [illegible] number was first presented by numbers such as 'Hey Mama Rock Again' by Bo Diddley (London HLM 9035) released in 1959 — the [illegible] changes over a [illegible] even backing [illegible] a fragment from a much longer track (faded at each end) or 'I Ain't Talking To Me' by The Coasters (1954) which could have been extended if they hadn't decided to terminate the boredom or monotony with a comic end.

Historically the Hindu chants (Hare Krishna), Moroccan music and European Rounds have had the same form but this present trend is born of NOW [illegible]. It's happening more and more: the musical fragments of the Beach Boys 'Smiley Smile' album (EMI ST 9001), Rolling Stones 'We Love You', Beatles 'Love Love Love' and 'You Mash' are all part of it.

But what about jam sessions — as Lee Jackson (Nice) points out, they are always 12 bar blues and that's not only restricting melodically but the very form prevents major changes in tempo and feeling. These can be very interesting though — viz the Super Session and Super Session albums on Chess, or the 'Super Sessions' albums. All this is to try and determine future sounds — careful listening to 'Your Mother Should Know', 'Blue Jay Way', 'Hey Jude' by the Beatles and such new efforts as Spooky Tooth's 'Tobacco Road' [illegible] (Island). The Mothers of course and the way one tune leads to another may lead us to a new music (mantra) electronic [illegible] only one of its many forms of course.

Miles

Lanchester College Union
Coventry

Priory Street Blues End of An Era

Saturday 26th April 8pm – 12pm

CHAMPION JACK DUPREE
STEAM HAMMER
Mike Absalom
Pentons Jug Band Ltd.

Late Bar
Late Transport

Tickets 8/- (10/- at door) from Social Sec, Lanchester College Union, Priory Street, Coventry [illegible]

ALICE BLEW HER MIND THRU THE LOOKING GLASS — TRY IT

SOUNDS AROUND RIGHT NOW

TRAFFIC	Last Exit	37/6
MOODY BLUES	Threshold of a Dream	37/6
LEONARD COHEN	Songs From a Room	37/6
KEEF HARTLEY	Halfbreed	37/6
MOTHERS	Uncle Meat (2 LP set)	[illegible]
JOHNNY WINTERS	[illegible]	[illegible]
FREDDIE KING	[illegible]	[illegible]
RASCALS	Freedom Suite (2 LP set)	[illegible]
TIM HARDIN	Suite for Susan Moore	[illegible]
EAST OF EDEN	Mercator Projected	37/6
QUICKSILVER M.S.	Happy Trails	[illegible]
S.R.C.	Milestones	[illegible]
GRAHAM BOND	Love Is the Law	[illegible]
M.C.5	Kick out the Jams	[illegible]
CREEDENCE CLEARWATER REVIVAL	Both LPs each	[illegible]
BURRITOS	Gilded Palace of Sin	[illegible]

SOUNDS ON THE WAY

BOB DYLAN	Nashville Skyline	May 9th	37/6
HARSH REALITY	Heaven & Hell	May 9th	[illegible]
[illegible]	[illegible]	May 9th	[illegible]
VELVET UNDERGROUND	3rd Album	May 8th	[illegible]
RITCHIE HAVENS	1983 (2 LP set)	May 1st	[illegible]
HOLLIES	Sing Dylan	May 1st	37/6
STEPPENWOLF	Birthday Party	May 1st	37/6
TYRANNOSAURUS REX	Unicorn	May 9th	37/6
TONY JOE WHITE	Black & White	Soon	[illegible]
GRATEFUL DEAD	Aoxomoxoa	Soon	[illegible]
HARVEY MANDEL	Righteous	Soon	[illegible]
FIFTH DIMENSION	Aquarius	Soon	[illegible]

and albums by
BLODWYN PIG, JETHRO TULL, CLOUDS, STEAMHAMMER and more & more.
JUST ARRIVED PROCOL HARUM — SALTY DOG 37/6
[illegible] every night. Please add 1/6 per disc (postage)

ONE STOP RECORDS LTD
40 South Molton Street, LONDON W1. 629 4290
97-99 Dean Street, LONDON W1 437 3559
1 The Square, RICHMOND, Surrey 940 2020
[illegible] MANCHESTER 236 8314

PS. 7 YEARS BAD LUCK IF THE VIBRATIONS BREAK YOUR MIRROR

AFRACADABRA repairs all types types of African/Asian drums — heads a speciality

NEW PERCUSSION AVAILABLE

Afracadabra Ltd.
The Stable Workshop
Station Road
Berkhamsted Tel. 4594 or 01 735 3814

TOBY JUG CLUB, TOLWORTH

Sat 26th Apr
EDGAR BROUGHTON BAND

Wed 30th Apr From USA
SONNY TERRY & BROWNIE McGHEE

EXCEPTION

Agency Dual Artists

01 836 4531

THE RESURRECTION CLUB

Mon Apr 28
VAN DER GRAAF GENERATOR

Mon 5th May
STEAM HAMMER

Free admission to members on this night

ZIGZAG

THE ROCK MAGAZINE

No. 1 (just out) features the Fairport Convention, Leonard Cohen, the legendary Ginger Mills, Creedence Clearwater, Rodwyn Pig and a veritable galaxy of other goodies. 2/- from hip sources or direct from
7 Fawsett Caddington Luton Beds.

Long Haired Records from

Simon's Stable

297 Portobello Rd W 10
969 4223

KLOOKS KLEEK

Railway Hotel West End Lane
West Hampstead Tube

Tues Apr 29
TERRY REID
JUNCO PARTNERS

Tues May 6
JUNIOR'S EYES
AARDVARK

Tues May 13
KEEF HARTLEY
SPICE

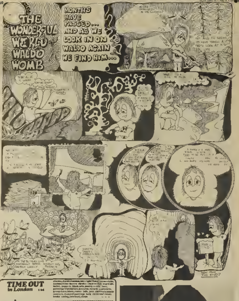
FARX

Thu Apr 24
JUNIORS EYES + FEET

Sat Apr 27
THE LIVERPOOL SCENE

Thurs May 1
THE GODS

Sat May 3
JON HISEMANS COLOSSEUM

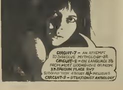

THE WONDERFUL WORLD WALDO WOMB
MONTHS HAVE PASSED... AND AS WE LOOK IN ON WALDO AGAIN WE FIND HIM...
MORE DAMAGED? IN THE GARDEN?
YES AND HE SEEMS TO HAVE TAKEN A FRESH LOOK AT HIS LIFE
THE BUTTERFLIES CERTAINLY BEEN WORKING FAIRLY LATELY FORMULA
SOMETH... TERRIFIC HAPPENING
THE END?
NOT YET THE END?

TIME OUT in London 1s 6d

cinema, classic cinemas, late light films, love clubs, ... theatre, theatre clubs ... ballet, puppets, black arts, poetry ... paintings & sculpture, lectures, records ... group dates, blues, events, folk, jazz, electronic music concerts, dance & meetings, help, children's events, books, eating, late food, shops

macrobiotic restaurant
136a westbourne terr. w 2
(entrance round corner
on bishops bridge road)

open 6.30 12
closed mondays


CIRCUIT-7 – AN ATTEMPT TO DISSOLVE MYTHOLOGY-3/6
CIRCUIT-8 – ON LANGUAGE 3/6
FROM MOST BOOKSHOPS OR FROM
23 BRECHIN PLACE SW7
SUBSCRIPTION 4 ISSUES 16/- INCLUDING
CIRCUIT-9 – SITUATIONIST ANTHOLOGY

arts labotomy

LEEDS

ALREADY [illegible] Leeds 8, telephone [illegible] [illegible]

A concert [illegible] Monday May [illegible] [illegible]

A [illegible] [illegible]

Geoff [illegible] [illegible]

[illegible] [illegible] [illegible] Arts Lab [illegible] Co-op [illegible] [illegible] CO-OP.

The [illegible] [illegible]

[illegible] [illegible] telephone [illegible] 46654

CAMBRIDGE

CAMBRIDGE Arts Lab [illegible] [illegible]

Though [illegible] [illegible]

The Lab [illegible] [illegible]

REDHILL

WITH [illegible] [illegible]

Since [illegible] [illegible]

The Modern Jazz [illegible] [illegible]

[illegible] [illegible]

[illegible] [illegible]

[illegible] [illegible]

READING MIND/MATTER

IF YOU send Danish [illegible] WHEEL [illegible] Kobenhavn, Denmark [illegible] copy

On [illegible] SING OUT [illegible] McGuinn [illegible]

Not so much a magazine [illegible] BRIGHTON HEAD & FREAK MAG [illegible] Sussex [illegible]

New [illegible] REVIEW [illegible] N.Y. [illegible] Buffalo, New York 14214 [illegible]

I didn't really expect [illegible] Belfast [illegible] Queens University [illegible] Belfast [illegible]

[illegible] ANTHOLOGY OF LITTLE MAGAZINE POETS [illegible] ASYLUM PUBLICATIONS [illegible]

The [illegible] CIRCUIT [illegible] [illegible] poetry.

There is a book [illegible] NEWS FROM NOWHERE [illegible] USA [illegible]

[illegible] VOICE OF THE VILLAGE IDIOT [illegible]

[illegible] POETRY WORKSHOP [illegible]

If you were thinking [illegible] CONCRETE POETRY: A WORLD VIEW edited by Mary Solt, published Indiana University Press [illegible] 300 pages [illegible]

The Merry Acid Prank

THE ELECTRIC KOOL AID ACID TEST by Tom Wolfe (Weidenfeld & Nicolson 42/-)

On February 4, 1968, Neal Cassady [illegible] Mexico [illegible] Jack Kerouac [illegible] Dean Moriarty [illegible] On The Road [illegible]

Now [illegible] Tom Wolfe [illegible] West Coast [illegible] Ken Kesey and The Merry Pranksters [illegible] On The Road and "The Electric Kool Aid Acid Test" [illegible] Norman Mailer and Truman Capote [illegible]

It's like [illegible] Allen Ginsberg [illegible] Gregory [illegible] Ken Kesey.

It is an important [illegible] [illegible]

[illegible] The Merry Pranksters [illegible] West Coast [illegible]

[illegible] The Prank [illegible] The Beatles' "Magical Mystery Tour" [illegible] America.

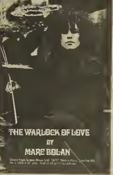
Most important [illegible] Wolfe [illegible] Kesey [illegible] So it's a good [illegible]

Miles

VANUEVEA GALLERY
104 Allitsen Road
St. John's Wood
N.W.8.

Printing! For silkscreen ring Mike Craddock letterpress & litho Steve Schwarz 254 0073

COMPENDIUM BOOKS
New books available at 1/6 p.p. per book
[illegible]
WHO ARE YOU ALAN WATTS [illegible]
240 Camden High Street NW1 485 8944



Direct from Lupus Music Ltd 14/16 Bruton Place, London W1 Price 12/6 + 2/- p&p. And at all good bookshops.

THE MAN FROM GALACTIC CENTRAL

The Mystical Explosion of Scientology

IT WANTS TO TAKE OVER THE GALAXY IS DRAFTING A SMALL ARMY TO 'CLEAR UP PLANET EARTH' IS SUPPORTED BY SEVERAL THOUSAND HIPPIES STARLETS AND BY WILLIAM BURROUGHS AND IS GOING FLAT OUT THIS YEAR TO PUSH ITS NEW IMAGE — RUTHLESS, SINISTER AND ICONOCLASTIC

When the Health Minister called it 'socially undesirable' he made it irresistible. Then the press invented some revelations that might have been scripted by the Man from Uncle and that nobody understood anyway and Scientology promptly soared out of the [illegible] league of Theosophy [illegible] went crazy. So what is Scientology anyway?

I left the group in April '68 after directing its promotion in the UK and work [illegible] the new notorious college ship in Valencia, Spain. After two years I'm less sure of what it really is than when I started but the reasons I left might be useful to remember when you're next accosted by its chic and hazardous parishioners.

A brainstorm by science fiction writer L. Ron Hubbard, Scientology is basically the explosion of Dianetics (a mental therapy [illegible] the 1950s) into a full order mysticism, spiked with heavy overtones of space opera and revolution.

Its students find it hard to define. Religion, psychology and philosophy, it claims to have the answers to every timeless query [illegible] the universe, leading to the life beyond its bounds, with footnotes on flying saucer design and a history of the last 76 trillion years. Much is window-dressing, of course, but only if you pay £2000 and go the whole route will you know which is it.

It's registered as a Church. No other category really contains it, but then the word's useful primarily as a sales slogan to attract the unbeatable prospects whom Hubbard prefers. It's a tax convenience, a bolt hole for American draft-dodgers, and a means of recruiting across [illegible] Which is not all reprehensible but it sort of muddles the definitions.

SCIENTOLOGY has been banned in the States by the Food & Drug Administration and in Melbourne by the police but its subsequent success internationally has baffled the Establishment. It grows by suppression.

Other factors help: it's a heavily youth-orientated, a free-wheeling alternative to the other drab-and religions. It guarantees as the result of 'processing' a quasi religious experience of release and serenity and, what's more, produces it, and it claims to be an engineering science without mysteries, (whatever the name). Hubbard's own personal attraction is enormous. Looking like a tall [illegible] of Goldfinger in the film, he radiates a husky flamboyance to which his girl lieutenants react like teeny boppers. And his books are fun, written in a lolloy rhetoric that repels academics and that reads like a delegate from Galactic Central struggling to get through to the natives.

But the real secret of Scientology's striking [illegible] lies in its brilliant sales machine. From what I've seen of it, I'm sure that the fresh 100,000 dollar weekly income of Scientology's Sussex HQ last year is only a percent of its organisation in the UK.

How exactly does Scientology plan to take over you and the planet?

On August 4 last year 1,000 of Scientology's 7,000 British adherents met in London's Cafe Royal to rehearse their [illegible]

Its five stages are ritually [illegible], being labelled like a real-time manual Contact, Handle, Salvage and Bring to Understanding. Here's how they work.

The trained salesman opens conversation with a prospect, preferably young and affluent, in a pub or coffee-bar (CONTACT). He expects objections to Scientology and judo-like exploits them with carefully drilled replies (HANDLE). Then he works the prospect round to revealing his problems, sex, money, family. It's all his game. When his new friend's pointing out that he's in a mess, the prospect starts caving in. At this point he'll probably agree to anything to feel better and the salesman saying Scientology can help you whips out a selection form (SALVAGE).

Afterwards when the salesman shoots his client and quickly leaves, he knows the new convert will soon arrive at the local Org (BRING TO UNDERSTANDING).

I've watched an expert work the whole cycle from contact to conversion in five minutes. Scientology probably CAN help the prospect, too, but first he must pass a fierce screening at the Org itself.

FIRST stage is a lecture on some blank self-help theme, then those prospects who haven't already been cynical for withholding their name and address are snatched by a pretty girl (likely an ex-bunny) to the Registrar for scheduling.

Objectors are hurried to an auditor who takes them up to an E-meter — an adapted lie-detector — and probes for the source of their objection. When that fails, the prospect is marched to Scientology's policeman — the Ethics Officer — who threatens them, if they won't behave, with formal declaration as a Person Suppressive to Scientology.

Hubbard's blacklist now contains thousands of these SPs, who may be tricked, lied to, or destroyed — they're useful scapegoats when Scientology's in trouble. Which is no joke: when I appeared on ITV's World in Action report on Scientology there and the other SPs scheduled to appear [illegible]

Despite this, Scientologists sincerely believe they are selling the way to Total Freedom. In fact they may be but rebels go begging.

Once in the fold, the student's absorption of Scientology values is rapid and total. Their work status [illegible] are rewarded by applause at the weekly Graduation ceremony or penalised by bizarre restrictions.

For the karate-trained crew of the sea organisation, now off Corfu, breaking Scientology law, even trivial matters means a [illegible] and an all-night paint chipping job on the ship's hull.

I got the impression that the more the converts are disciplined, the greater their morale. Certainly, the harshest case of the ship has ended up by loving Big Brother. Most had willingly signed a BILLION YEAR contract. But I met none who seemed sure how they would fulfil it.

As mail advertising nudges the convert further along the route, his original salesman collects 10% of all courses purchased, and special bonuses encourage keen competition in the sales force. High-powered American salesmen who have hired whole Congress rooms for dinner party recruitment of impressionable dignitaries, commonly rank five figure salaries.

And now it's all happening here.

Is Scientology hoax or superscience? I've found it a bit of both. Going the whole route won't make you a superman in mind, which Scientology's rose-tinctured publicity often implies. But you'll like yourself better after a few hours of processing, become a more interesting person for sure.

And the Scientology communities in Sussex and London are intensely [illegible] and beautiful — a distinct subculture, talking its own language. So long as you don't criticise or innovate they're a good place to be though strictly too expensive and [illegible] the officials. Eventually, like me, you may find that Hubbard's brand of prophecy is too flashy to remain credible forever, but the ride's usually worth the price.

However you react, Scientology's salesmen this year are determined that you'll think about it. Revolution, for them, is already beginning.

Nick Robinson

THE RELEASE REPORT ON DRUG OFFENDERS AND THE LAW

Is published on April 23rd by Sphere Books, price 5/-. The report is an analysis of the work done by Release since it was founded, compiled from the detailed records of all the cases that Release has dealt with. It is essential reading for anyone involved or interested in the controversy surrounding the use of drugs.

Copies are available in book shops or may be obtained for 5/- +1/- packing & postage from

RELEASE
50a Princedale Road
London W11

Please send me copies
I enclose a cheque/postal order for
Name
Address

Dear it..

Dear IT

[illegible]

Some of the staff are [illegible]

Why [illegible]

No name please, the school [illegible]

A Teacher
Richmond, Surrey

☆

Dear IT

[illegible]

Yours

John Howell
97 Liverpool Road
London N1

☆

Dear IT

[illegible]

G V Clarke
8 Stanfor Road,
Ensbury Park, Bournemouth.

'Parallel Festival' at Cannes

WHAT is to be done about film festivals? Cannes was closed down last year by the enragés but only and I repeat only because the barricades were already up in Paris. It was a sympathy strike. The Cannes film festival closed because everything in France closed that week.

During the hectic 24 hours of discussion before closing, many ideas were bandied around: the festival should be free to the public, should be open only to the profession, work shops should be set up, awards abolished, etc. [illegible]

[illegible]

Cannes is not, and never has been a place to see the New Cinema. [illegible]

[illegible]

Victor Herbert

bit communicates...

HERE is news of what the BIT people are doing these days.

[illegible]

We are still working [illegible]

Please, anyone who would like [illegible] phone us.

Peter [illegible]

[illegible]

Joe

[illegible]

bit
01 229 8219
24 HOUR information & referal service

- SUPPORT
- RELEASE
- before
- RELEASE
- SUPPORTS
- YOU

603-8654 Emergency
229-7753 Office

UNDERGROUND · SURREAL · AVANT-GARDE
CLASSICS · FOREIGN
LATE NITE NEWSREEL FILMS
Electric Cinema Club
FILMS 11.30 PM FROM [illegible]
[illegible]

SMALL ADS
ALL ADS SM

MESSAGES

[illegible]

AZIZ [illegible]

THANK you [illegible]

GUSTAVE and [illegible]

MICHELLE [illegible]

PERSONAL

[illegible]

ATTENTION [illegible]

WELL [illegible]

LOVE

INFORMATION [illegible]

[illegible]

ATTRACTIVE [illegible]

GUY ROLAND MEN WITH STYLE, POSE & LACK OF CLOTHES

[illegible]

NOW!
For
BROADMINDED
ADULTS
original FEM DOM
BONDAGE
MAGAZINES

[illegible]

kingsauna
Day and Night
Tel 937 [illegible]
Day 15/
Overnight 30/
Membership available
kingsauna
11 abingdon road
kensington high street
london w 8

PREGNANCY [illegible]

[illegible]

BEAUTIFUL YOUNG MODELS WITH STYLE & POSE & LACK OF CLOTHES

[illegible]

CLASSIFIED AD FORM

[illegible]

SMALL ADS ARE NEVER INVOICED [illegible]

CIRCULARS [illegible]

TELEPHONE [illegible]

Name

Address

phone

Classification

Box number?

Ad (block caps)

I enclose £

Send to IT [illegible] Endell St London WC

[illegible]

MEN
IT CAN BE DONE

THERE IS NOW AVAILABLE A SOUND AND SUCCESSFUL METHOD OF IMPROVING VIRILITY AND INCREASING MEN'S [illegible] A METHOD WHICH IS 100% SURE INVOLVES NO DRUGS OR APPARATUS AND IS GUARANTEED

[illegible] FREE booklet [illegible] without obligation write to

Ravensdale Products Ltd.

SECTION R
SPRINGFIELD ROAD LONDON, N.4

PUSSYCATS A BRAND NEW SET OF [illegible]
LES BITCHES A SET OF 5 SUPERB FEMALE PHOTOS FOR ADULTS ONLY [illegible]
DANDY JIM A SET OF 5 SUPERB MALE PHOTOS FOR ADULTS ONLY [illegible]
* SPECIAL OFFER [illegible]
ALL SENT WITH A 7 DAY REFUND GUARANTEE [illegible] PLAIN [illegible] ORDER NOW [illegible]

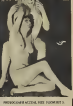
DO YOU WANT TO
GET MORE OUT OF
YOUR
SEX LIFE?

We have an extensive range of items designed to increase the intensity of sexual pleasure. Many of these have never before been available in this country. If there is something that you may have heard of but you can't get— try us!

Send for our FREE illustrated catalogue

47 Muswell Hill Broadway London N 10

Room 4. Pellen Personal Products Ltd
Personal callers welcome



PHOTOGRAPH ACTUAL SIZE FROM SET 3.

[illegible]

[illegible]

MALES

INFORMATION
It is illegal for minors to place ads in this classification, or for advertisers to seek to contact minors. (under 21)

[illegible]

PREGNANCY TEST

[illegible]

EROTICA

[illegible]

[illegible]

SUPERIOR MALE PHYSIQUE PHOTOS
NEW MODELS!!
NEW SETS!
[illegible]
8 FIRST CLASS PHOTOS OF YOUNG MEN AT PLAY [illegible]
[illegible]
G3 PUBLICATIONS
[illegible]

SEX NEWS
from SWEDEN
1 slide, 1 photo + prospect of [illegible] slides, photos and 5mm magazines all in a sheet for only 10/-. Order now from:
HARO – S 10025 Stockholm 49 – Box 43019
SWEDEN

REVOLTING
[illegible]

ROMAN BATHS
[illegible]

INTERNATIONAL MALE ADVERTISER
[illegible]

SUPERIOR MALE PHYSIQUE PHOTOS
BRAND NEW PHOTO SETS OF [illegible] NEW MODELS.
Sample picture and catalogue 5/-. HUSKY KNIGHT 4 superb photos [illegible] GAY GORDON 4 photos of Gordon in the [illegible] for 10/-.
[illegible]

MALES ANONYMOUS
[illegible]

SONS OF THE SUN
[illegible]

[illegible] of Dr. Alon
[illegible]
[illegible]
Occ[illegible] Post[illegible]
[illegible]

PHYSIQUE FILMS

[illegible]

POSTERS

[illegible]

PERRY'S MOVIES

[illegible]

SWING

[illegible]

[illegible] LONDON W1

NOW!
For the
BROADMINDED
UNINHIBITED
SWINGING SET!
BLUE CIRCLE
& INTRO CLUB
For Personal Contacts
EXOTIC ✱ ✱ BIZARRE
Send [illegible] for club Mags and Application form
INTRO + BLUE CIRCLE
[illegible]

POSTERS

[illegible]

ARTISTS & ILLUSTRATORS

[illegible]

LOOK NO FURTHER

[illegible]

MUGS AND DUGS

[illegible]

JOBS

INFORMATION
[illegible]

[illegible]

WANTED
[illegible]

[illegible]

MUSIC

[illegible]

TRANSPORT

MOVE IT
LET [illegible] MINI PICKUP move [illegible], £1 an hour within 20 mile radius. Quote per job outside that. Ring Dave at [illegible] 836—3727

[illegible]

[illegible] REMOVALS
527-4028
LOW-COST
[illegible]

[illegible]

TAXIMOVES
722 7661
[illegible] VANS
[illegible] REMOVALS
[illegible]

PADS

[illegible]

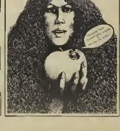
TRAVEL

[illegible]

BUY SELL

[illegible]

BLIMEY!
[illegible]



WHATS HAPPENING?WHEN

LONDON DAY by DAY

COMMENCE ICI

FRIDAY APR 25

EVENT [illegible] Angel Lane, E

EVENT [illegible]

[illegible]

FILMS [illegible]

SATURDAY APR 26

CONCERT [illegible]

CONCERT [illegible] St. Pancras Town Hall [illegible]

THEATRE [illegible]

FILMS Electric [illegible] (see Mar 29).

SUNDAY APR 27

FILMS "The Hitchcock of [illegible]

THEATRE [illegible]

POETRY [illegible]

EVENT [illegible]

MONDAY APR 28

BLUES [illegible]

BLUES [illegible]

TUESDAY APR 29

THEATRE [illegible]

THEATRE [illegible]

[illegible]

FILMS [illegible]

EXHIBITION [illegible]

ROCK [illegible]

CYBT [illegible]

WEDNESDAY APR 30

THEATRE [illegible] (see Mar 29)

FILM [illegible]

FILMS [illegible]

THURSDAY MAY 1

MAY DAY FESTIVAL [illegible]

EVENT [illegible]

LECTURE [illegible]

THEATRE [illegible]

FRIDAY MAY 2

EVENT [illegible] Angel Lane, E15

THEATRE The Freeheld [illegible]

EVENT A [illegible]

FILMS [illegible]

FILM [illegible]

THEATRE [illegible] (see May 1).

SATURDAY MAY 3

EVENT [illegible]

THEATRE The Freeheld is [illegible] (see May 2)

EVENT [illegible]

FILMS [illegible] (see May 2)

[illegible]

THEATRE [illegible] (see May 1)

SUNDAY MAY 4

POETRY [illegible]

THEATRE The Freeheld is [illegible] (see May 2)

EVENT [illegible]

POETRY [illegible]

FILM [illegible]

BLUES [illegible]

A.C.A.P. [illegible]

MONDAY MAY 5

THEATRE [illegible]

JAZZ [illegible]

TUESDAY MAY 6

THEATRE [illegible]

BLUES [illegible]

FILM [illegible]

BLUES [illegible]

WEDNESDAY MAY 7

THEATRE [illegible]

FILMS [illegible]

[illegible]

RECITAL [illegible]

THURSDAY MAY 8

EVENT [illegible]

CONCERT [illegible]

FRIDAY MAY 9

EVENT [illegible] Angel Lane, E15

EVENT [illegible]

FILMS [illegible]

CONFERENCE [illegible]

FILM [illegible]

[illegible]

SATURDAY MAY 10

EVENT [illegible]

CONCERT [illegible]

FILMS Electric [illegible] (see May 9)

SUNDAY MAY 11

CONFERENCE [illegible]

EVENT [illegible]

THEATRE [illegible]

EVENT [illegible]

FILM [illegible]

BLUES [illegible]

Continuous

THEATRE

[illegible]

THE [illegible] at the Theatre Upstairs, Royal Court Theatre, Sloane Sq. SW1 [illegible]

SOUNDS

PROGRESSIVE [illegible]

[illegible]

FILMS

ELECTRIC [illegible]

[illegible]

EVERYMAN [illegible]

CAMEO/VICTORIA [illegible]

ACADEMY [illegible]

CINECENTA [illegible]

PARAMOUNT [illegible]

[illegible]

LOUNTIT BLUES [illegible]

POETRY [illegible]

FOLK [illegible]

BLUES [illegible]

BLUES [illegible]

[illegible]

EXHIBITIONS

[illegible]

[illegible]

THE [illegible]

FREE!!!

[illegible]

MAY [illegible]

MAY 2nd [illegible]

MAY 3rd [illegible]

MAY [illegible]

MAY [illegible]

MAY 6th [illegible]

MAY [illegible]

VILLAGE [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

LAW SOCIETY [illegible]

NATIONAL COUNCIL [illegible]

[illegible]

[illegible]

NATIONAL [illegible]

[illegible]

[illegible]

CENTRAL [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

LECTURES [illegible]

[illegible]

[illegible]

CITY STUDENT '69

presents

At the SADLERS WELLS in concert

Sunday 27th April 3.00pm.

MOODY BLUES & JOE HARRIOT'S INDO JAZZ FUSIONS

COMPERE DAVID SYMONDS

7.30pm.

PENTANGLE & EAST OF EDEN

Tickets 25/ 20/ 15/ 10/6 7/- From Box Office.

Sunday 4th May 3.00pm

JULIAN CHAGRIN & THE LIVERPOOL SCENE

Tickets 12/6 10/ 7/6 5/ From Box Office, Sadlers Wells, Rosebery Ave. EC1 ⊖ Angel

LYCEUM

ALL NIGHTER,STRAND WC2

Friday 2nd May 12.30 - 6.30am (Sat)

ALAN BROWN! JON HISEMAN'S COLOSSEUM HERBIE GOINS SPOOKY TOOTH & THE PORTRAIT

Tickets 18/ phone CLE 7181

SUNKEN GARDEN

Bunhill Row EC1 ⊖ Moorgate

Tuesday 29th April 8.00 - 11.00pm.

THE DON RENDELL IAN CARR QUINTET

Thursday 1st May 7.30pm

THE TINKERS JOHN MARTYN & ALEX CAMPBELL

Admission 5/-.

ALL ARE WELCOME TO THESE CONCERTS

PASTORAL SCENES

FRIDAY APR 25

[illegible]

SATURDAY APR 26

[illegible]

SUNDAY APR 27

[illegible]

MONDAY APR 28

[illegible]

TUESDAY APR 29

[illegible]

WEDNESDAY APR 30

[illegible]

THURSDAY MAY 1

[illegible]

FRIDAY MAY 2

[illegible]

SATURDAY MAY 3

[illegible]

SUNDAY MAY 4

[illegible]

MONDAY MAY 5

[illegible]

TUESDAY MAY 6

[illegible]

WEDNESDAY MAY 7

[illegible]

THURSDAY MAY 8

[illegible]

FRIDAY MAY 9

[illegible]

SATURDAY MAY 10

[illegible]

SUNDAY MAY 11

[illegible]

FREE

[illegible]

Contin~uous

[illegible]

GANDALF'S GARDEN
MYSTICAL SCENE MAGAZINE
Mind Revolution
in Issue 4

ATLANTIS RISING
Planetary Disaster Chart
The Glastonbury Mystique
THIRD EAR BAND
THE WAY OUT
Pagan Community Life
THE GLASTONBURY GIANTS
(Somerset's Secret Zodiac)
The GOD'S EYE ON UFOs

send 3/6 P.O. (post paid)
c/o GANDALF'S GARDEN
1 Danny Terrace, World's End
Chelsea London, S W 10 FLA 6156

SEX OR FRIENDSHIP?

Find your ideal date — FREE questionnaire without obligation from Dateline (Dept. 5), 16 Stratford Rd., London W8. 01-937 0102. [illegible] have a great date [illegible] so send for yours now

ARTS LAB 242-5407
182 DRURY LANE WC2

ARTS LAB CLOSED FOR REPAIRS
APRIL 27th — MAY 30th

FORUM IS THE BEST THING THAT HAS HAPPENED TO SEX SINCE THE PILL

[illegible]

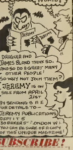
REACH OUT

[illegible]
REACH OUT P O BOX 4 N G LONDON W 1

LEVI AND DENIM AGEING KIT 5/6

NO MORE [illegible] NEW CLEAN JEANS
INSTANT [illegible] GUARANTEED
WITH [illegible] THIS KIT

[illegible]


JEREMY IS THE BEST GAY MAGAZINE IN THE WORLD!
JEREMY
JEREMY
DRAGULA AND JAMES BLOND THINK SO. AND SO DO A GREAT MANY OTHER PEOPLE! SO WHY NOT JOIN THEM?
JEREMY IS ON SALE FROM APRIL 21ST
BY SENDING S A E FOR DETAILS TO — JEREMY PUBLICATIONS DEPT I T 5 30 BAKER ST LONDON W 1
YOU CAN BE SURE OF A COPY OF THIS UNIQUE MAGAZINE!

SUBSCRIBE!

NAME
ADDRESS
[illegible]
27 Endell St., London WC2.
IT/55